MRCCHAKATIKA

OF

ŚŪDRAKA

Edited with a Complete Translation into English, Introduction Notes and Appendices

BY

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First Edition

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PREFACE

This edition of the Mrcchakatika is prepared on the same lines as those of my editions of the Vikramorvasiya, Mālavikāgnimitra and Mālatimādhava

A complete English Translation of the entire text has been printed just below the text for ready reference The translation has been made as literal as possible. Words for which there were *not equivalents in the original, but which were added to make the sense of the text complete* or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way or which are sometimes freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis In the notes all the points which an ordinary student requires to be explained are explained. Besides, information on general topics is given occasionally. Parallel verses and expressions from classical Sanskrit works are also cited. The introduction deals with all points that the student is expected to know in connection with the Mrcchakatika. Very useful matter would be found in the various Appendices My efforts are directed towards the goal of making the student understand his text and appreciate his author. I have no doubt by the use of this book, the student would be able to achieve both these objects.

In numbering the lines in the text, every verse is taken as a fresh starting point. On every even page, the line from the text at the top of the page is given, while on every odd page the line at the bottom of the page is given. This process is adopted in the Notes also.

I have occasionally consulted the printed editions of the play, especially the Nirnayasagara and Bombay Sanskrit Series editions, and those by Mr Kale and Dr. Ryder. I found the commentary by *Srīnivāsācārya very useful and critical (I have quoted freely from it).* With a view to bring the edition within the reach of all, the price is kept low enough, though the volume contains about 550 pages Lastly, I offer my thanks to the Managers of the Āryabhūsana Press for their uniform courtesy and kindness.

15th September 1937,
Sir Parashurambhau
College, Poona 2

R. D. Karmarkar

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A List of Abbreviations used

Bhartr—Bhartrhari
Kumāra—Kumārasambhava
Malavikā—Malavikāgnimitra
Mālatī—Malatimadhava
Manu—Manusmrti
Megha—Meghadūta
Raghu—Raghuvamsa
Sāk—Sākuntala
Sāhitya—Sahityadarpana
Sisupāla—Sisupālavadha
Uttara—Uttararāmacarita
Vikram—Vikramorvasiya

II 9 35—The thirty fifth line from the ninth verse in the Second Act, i e the Roman figure represents the Act, the next Arabic figure the number of the verse and the last figure the line from the verse denoted by the first Arabic figure

DRAMATIS PERSONÆ

Men

Cārudatta—A Brahmana Merchant in Ujjayinī the Hero

Rohasena—Son to Cārudatta

Maitreya —Cārudatta's devoted friend
(Vidūsaka)

Ceta—Cārudatta's servant
(Vardhamanaka)

Samsthānaka —Brother in law to King Palaka, the Villain
(Sakāra) in the Play

Vita—Sakara's companion

Ceta—Sakāra's servant
(Sthavaraka)

Sarvilaka—Leader of the Revolutionary Party, and Madayantika's lover

Āryaka —Gopaladaraka, King of Ujjayini after Palaka was killed

Samvāhaka —Shampooer to Carudatta, then a Gambler,
(Bhiksu) and lastly a Buddhist Sramanaka

Māthura —The Sabhika, Keeper of the Gambling house

Darduraka—A Gambler, member of the Revolutionary Party

Dyūtakara—A Gambler

Viraka—City Magistrate

Candanaka—A Military Officer

Vita —Attendant to Vasantasenā

Ceta—Vasantasena's servant
(Kumbhīlaka)

Karnapūraka—Vasantasena's servant

Adhikaranika —The Judge

Sresthin } —Court officials, Assessors
Kāyastha }

Two Cāndālas —Executioners
(Āhinta and Goha)

Bandhula —Servant in Vasantasena's household

Sodhanaka —Court servant

Sūtradhara —Stage-manager

Women

Vasantasenā —The Heroine, a beautiful courtesan

Madanikā —Companion to Vasantasenā, marries Sarvilaka

Ceti —Maid to Vasantasena
(Chatradhārinī)

Vrddhā —Vasantasenā's mother

Dhūtā —Wife to Carudatta

Radanikā —Maid-servant to Cārudatta

Nati —Wife to Sutradhara

Persons referred to

Palaka —King of Ujjayini, (later murdered by Āryaka)

Jūrnavrddha —Carudatta's friend

Rebhila —Singer merchant, Carudatta's friend

Vasantasena's brother, City-guards etc.

INTRODUCTION

I THE AUTHORSHIP, DATE ETC OF THE *MṚCCHAKAṬIKA*[1]

The only information that we have about the author of the Mṛcchakaṭika is found in the Prologue to the play, and the passage in question is undoubtedly an interpolation For, in stanzas 3–7 in the First Act, expressions like 'कविर्बभूव शूद्रक', (stanza 3), क्षितिपालः किल शूद्रको बभूव (stanza 4), चकार सर्वं किल शूद्रको नृप' (stanza 7; the perfect tense is used here, which usually refers to an event that is long past), शूद्रकोऽग्निं प्रविष्ट' (stanza 4) are used. This however should not be taken to imply, as some critics have done, that the information contained in these passages is necessarily untrustworthy. In fact, it would be possible to argue with greater plausibility, the other way. The interpolator could more naturally be trusted to give a more detailed account than would have been possible if the account had been written by the author himself.

The following account is given in the Prologue about the author:—King Śūdraka wrote the present play depicting the love of the Merchant-prince Cārudatta and the courtesan Vasantasenā, and also the working of destiny, and deeds of wicked men and the miscarriage of justice. King Śūdraka was very handsome and was well-versed in the Ṛgveda, Sāmaveda, mathematics, fine arts and science of elephants, and was able to win laurels in pugilistic contests He had his eye-sight restored to him through the favour of Siva. He performed an Asvamedha sacrifice with great *eclat* and after a remarkably long life of one hundred years and ten days, Śūdraka ended his earthly career by entering into the fire.

The first natural impulse then is to ransack old literature to find out if there was any king answering to the above

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(1) This is not the place to elaborate all the points involved. A mere outline of the problem is indicated here.

description and all sorts of fantastic theories are advanced by scholars to secure this end. Thus, one Simuka who founded the Andrabhrtya dynasty (about 200 B C) is taken to be identical with King Sudraka referred to in the Skandapurāna as reigning about 200 A. D! Others try to identify King Sudraka with Vikramaditya, the founder of the Samvat era Rajasekhara[2] refers to a King Sudraka whose exploits were glorified by Rāmila and Saumila (who were perhaps his court-poets, Saumila is referred to by Kalidasa in the Prologue to Mālavika) In the Kathasaritsagara, Sudraka is said to have been able to live for a hundred years through the sacrifice of his life by a Brahmana Prof Konow identifies him with the Abhira King Sivadatta (about 250 A. D) All this makes confusion worse confounded The chances are, as Keith[3] has rightly pointed out that Sudraka is really clearly mythical

The discovery of the plays ascribed to Bhāsa at Trivandrum has further added to the uncertainty For an unfinished play called Cārudatta or Daridracarudatta (describing the plot up to the end of the fourth Act) bears such a close resemblance to the Mrcchakatika that there is no doubt that either the Mrcchakaṭika is an elaboration of the Carudatta, or the Cārudatta is an abridged version of the Mrcchakatika Both these views have found their supporters. There are also some striking similarities between certain passages[4] in the Mrcchakatika and Kalidāsa's works and several scholars are of opinion that Kalidāsa has borrowed from Sudraka. Pischel holds the view that the Mrcchakatika was written by Dandin

We shall here very briefly indicate the points on which this question could be satisfactorily settled.[5]

(1) Vamana in his Kavyālamkarasutravrtti (about the 8th century A. D) mentions Sudraka by name (शूद्रकादिविरचितेषु) in

(2) तौ शूद्रककथाकारौ रम्यौ रामिलसौमिलौ । काव्यं ययोर्द्वयोरासीदर्धनारीश्वरोपमम् ।

(3) Keith The Sanskrit Drama P 130.

(4) These are pointed out in the Notes

(5) These points have been elaborated by us in a paper *submitted to the Oriental Conference to be held* at Trivandrum in December 1937.

connection with श्लेषगुण He also quotes the verse यासां बलिः (Mrcchakatika I. 9, also Cārudatta I) and the passage द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् । (II. 6 66. this is not found in the Cārudatta).

(2) Bāna in his Kadambari describes Śūdraka as having ruled over Vidisa, and refers to a King Sūdraka in his Harsacarita as well. The adventures of Sūdraka in various lives are described in the Dasakumāracarita (A poet living in the times of Bāna and Dandin, if at all he wanted to pass his composition in the name of some mythical king, would naturally be tempted to make use of Sudraka's name for such purpose)

(3) The author of the Mrcchakatika was undoubtedly a southerner The Goddess Kāli or Durgā is referred to as सह्यवासिनी[6]; Candanaka talks of कर्णाटकलहप्रयोग (VI. 20. 21) and refers to several southern peoples[7] in VI 20. 8-9; words like घरण्डलम्बुक, घुण्टमोडक and the peculiarity of the Prakrit dialects, point out to the same conclusion (स्त्री राजा in VIII. 34, may refer to Rudrasena I or II of the Vākātaka dynasty)

(4) Dandin, the author of Kāvyādarsa was also a southerner and the Kavyādarśa, like the Mrcchakatika, seems deliberately to draw upon the works of Kalidāsa. There are several striking resemblances between some passages in the Kāvyādarsa and those in the Mrcchakatika (besides the citation of the famous verse लिम्पतीव तमोऽङ्गानि, I. 34).

(5) Scenes of violence on the stage, the description of the condemned criminal, elaborate stage-directions, the state of society depicted etc. are all to be found in a drama like the Nāgānanda belonging to the times of Harsavardhana.

(6) There are similarly striking resemblances between the thoughts and expressions in the Dasakumāracarita and those in the Mrcchakatika.

(7) The use of the expression वाणेलीमातः in I. 34 3 (one whose mother's name is वाणेली) does not prove an earlier date, for

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(6) भगवति सह्यवासिनि प्रसीद प्रसीद । X 37. 6.

(7) .. दाक्षिणात्या अव्यक्तभाषिणः । ..कर्णाट...द्राविड...चोल...

a similar expression गौतमीपुत्र is found in an inscription (about 400 A. D) of the Vakātakas.

A careful scrutiny of all these points would we think establish the conclusion that after all Pischel and Macdonell were right in believing that Daṇḍin (6th century A D) is the real author of the Mrcchakatika.[8]

II MRCCHAKATIKA A PRAKARANA

The Mrcchakatika is technically called a Prakarana which is defined as

आत्मनाकल्प्या कविर्यत्र कथा नायकमेव च ।
औत्पत्तिकं प्रकुरुते तद्धि प्रकरणं विदुः ॥
द्विधा प्रकरणं तत्तु शुद्धं सङ्कीर्णमेव च ।
कुलस्त्रीराचितं शुद्धं सङ्कीर्णं वेश्यया कृतम् ॥ (भरत)
भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितम् ।
शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।
सापायधर्मकामार्थपरो धीरप्रशान्तकः ॥
नायिका कुलजा क्वापि वेश्या क्वापि द्वयं क्वचित् । (साहित्यदर्पण)

The plot of a Prakarana must be an invention of the poet, based upon worldly life The hero may be a Brahmana or a minister or a merchant The heroine may be a courtezan or a lady of noble birth The number of Acts usually should be ten (not less than five nor more than ten) Love should be the sentiment prominently described In all other respects it agrees with a Nataka

It is easy to see that the Mrcchakatika fulfils all the above conditions It has ten Acts (though the number could be easily reduced to seven or eight Act VII which is the shortest Act in the play seems to have been made into an independent Act mainly to make up this number ten) The Hero Cārudatta

(8) The argument that the statement about Jupiter being opposed to Mars (IX 33) militates against a later date for that view is held by old astrologers has not much force For the dramatist often does refer to customs and ideas not necessarily prevalent in his own time

is a Brahmana (by birth but a merchant by profession), the Heroine Vasantasena is a वेश्या so the Mrcchakatika is a सर्कीर्णप्रकरण and the plot concerning as it does with human beings is a लौकिकवृत्त

It would be seen also from the definitions quoted above that both Bharata and Visvanātha (the author of the Sahityadarpana) emphasise the point that the plot of a Prakarana must be an original one (कविकल्पितम् आत्मशक्त्या कवि औत्पत्तिक कुरुते) It is worth while therefore to examine in some detail how far the Mrccha katika satisfies this essential condition The Mrcchakatika has two plots —(1) the Main plot referring to the love of Carudatta and Vasantasena and (2) the sub plot the Revolution which ultimately places Āryaka on the throne after the murder of King Palaka The poet has shown very great skill in combining these two plots so as to make them one united whole (see next section III Critical Appreciation) we are here concerned only with finding out whether the author is indebted to other works, and if so how far, for these two plots As regards the Main plot it can be confidently asserted that all the important factors in it viz the deposit of the ornaments their theft and the part they play in establishing the guilt of Carudatta the various occasions when the nobility of Carudatta s mind and heart is brought home to Vasantasenā, the life like portraits drawn of the Sabhika and the gamblers and the Cetas the never to be-forgotten characters of Sakara and Maitreya the Trial scene etc —all these are entirely कविकल्पित or original The idea of a courtesan falling in love with a poor Brahmana is found in the story of Kumudika and Rupanika in the Brhatkatha[9] and also in the Dasakumāracarita. The description of Vasantasenā s mansion is likewise similar to that of Madanamala s house hold (see

(9) Kathasaritsagara 58 2 अथासावत्कुमुद्रिका सच तुष्टोऽस्त वेश्मगो। उज्जयिन्या द्विजसुत श्रीधर नाम मे प्रियम्। राज्ञाल्पनापराधेन बद्ध तस्माद्विमोचय॥ श्रीधर मोचयित्वा न दत्त्वा च द्रविण बहु। व्याघात् कुमुदिका तत्र प्रियसगममास्थिताम्॥ The story of Rupanika and the poor Brahmana is found in the 12th Taranga (4) where Rupanika s mother thus addresses her —कस्मय निधन पुत्रि सेव्यते पुरुषस्त्वया। शव स्पृशन्ति सजना गणिका न तु निधनम्॥ क्वानुराग क्व वेश्यात्वमपि ते विस्मृत कथम्। सन्ध्येव रागिणी वेश्या न चिर पुत्रि दीप्यते॥ नटीव कृत्रिम प्रेम गणिकार्थाय दर्शयेत्। तत्त्व निधन मुञ्च मा कृथा नाशमात्मन॥ etc

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notes on IV 30 14, Page 425) in the Kathā Hiding in an empty temple is also referred to in the Kathā.[10] But all this does not in the slightest degree detract from the originality displayed by the author in constructing the Main plot[11]

As regards the sub plot, Gopalaka and Pālaka are mentioned as sons of Caṇḍamahāsena and Angaravatī in the Kathā[12] and there is no doubt that the expression गोपालदारक in the play has been mistakenly taken to mean 'a cow herd boy' as it should really mean the 'son of Gopāla' So that Palaka's anxiety to keep Aryaka, his nephew, out of the way is easily understandable Gopala and Palaka are known to be real historical personages (about 500 B C) and the poet may have been indebted to some work for the story of the revolution (or, more possibly, he might be describing some recent similar event under this garb) But here too it is clear that the poet has borrowed nothing but the names of Palaka and Gopala.

As regards the title of the play the Earthen Toy cart, the poet has shown great dramatic acumen in selecting it The general convention about naming a play is that it should be named after the Hero or (and) the Heroine or a prominent character (as in मुद्राराक्षस) or the central theme (as in वेणीसंहार) Sudraka defies this convention but the incident of the मृच्छकटिका, insignificant though it might appear at first sight is certainly

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(10) नगरिद्गस्थितस्य स दृष्टा विदूषक । शून्य कात्यायनीगृहमिवनवं देवताश्रयम् ॥ विवेश गुप्तभवन । विदूषकश्च तत्रासीद्दृष्ट्वा पञ्चनलेप्सित । प्रकाशकीर्त लक्ष्म्या मत्र देवी व्यजिघ्रत् ॥ etc (18th Taranga)

(11) Sometimes the Carudatta (of Bhasa ?) is spoken of as the 'original' of the Mrcchakatika This in our opinion is entirely wrong First unless the complete Carudatta is found out, no valid conclusion can be drawn from a comparison of the available text of the Carudatta and the Mrcchakatika Secondly, it is far more probable that the Carudatta is an abridged version of the Mrcchakatika (with the sub-plot dropped) rather than that the Mrcchakatika is an enlarged version of the Carudatta

(12) नमद्भूपालसंघो राजा पद्मकीर्तिर्जयी ययौ ॥ पश्चिमं नगरस्य तस्य तौ देयकन्यकाम् । जातौ द्वौ तनयौ चण्डमहासेनस्य भूपते ॥ एको गोपालको नाम द्वितीय पालकस्तथा ॥ (Taranga 12).

the central one in every sense of the term It occurs in the middle of the play just in the beginning of the sixth Act Rohasena Carudatta s little son is seen by Vasantasenā all crying because he had only an earthen toy cart to play with, instead of a golden toy cart and Vasantasena offers her ornaments to him for getting a golden toy cart made out of them The earthen toy cart is filled to the brim with these ornaments (which are apparently the same that were kept as a deposit with Carudatta in Act I stolen by Sarvilaka in Act III and returned to Vasantasena by him in Act IV) Now these same ornaments were handed over to Vidusaka by Carudatta for being returned to Vasantasenā but on hearing on the way that Carudatta was called to the court Vidusaka goes to the court with the ornaments in his possession abuses Sakara for charging Carudatta with murdering Vasantasena and in the scuffle that ensues the ornaments drop down on the ground furnishing the most damaging evidence against Cārudatta They in fact prove to be the proverbial last straw to break the camel s back! The ornaments up to Act V serve the purpose of bringing about the union of Vasantasena and Cārudatta and also of bringing home to the reader the nobility of heart of both the Hero and the Heroine and in the latter half of the play they threaten to send Cārudatta to the gallows And the earthen toy cart seems to act like a link between these two opposite states The poet is therefore perfectly justified in naming the drama 'Mrcchakatika.'

III CRITICAL APPRECIATION [13]

The Mrcchakatika is perhaps the most enjoyable of all plays in the Sanskrit language The author himself proudly refers to the plot as something unique (अन्यदिव सविधानकं वर्न्ने, I. 8 19 and नव्यमिव सविधानकं I 8 50) and he is entirely justified Most Sanskrit plays follow very closely the conventional ideas even in matters unimportant and there is a stereotyped atmosphere about them which leaves the reader ultimately cold In

(13) A summary of each scene is given in the notes in the proper place. The student would have an idea of the plot as a whole by reading these summaries Here we confine ourselves only to general observations

the Mrcchakatika however, we find ourselves quite in a changed atmosphere, at once pleasant and refreshing We meet men and women, taken from different strata of society, who act and speak like living human beings and are all the more loveable for being a little bad. And there is such a variety of incidents taking place close upon one another almost at a breakneck speed (especially in the latter half of the drama), acting and reacting upon one another, but leading on at the same time towards the common goal, that one's interest never flags right up to the end The skill with which the events are welded together in the Main plot and the under plot is simply marvellous It is very difficult to avoid the use of superlatives when dealing with the merits of the Mrcchakatika

The chief merits of the play are the following—(1) The central theme of the play, a beautiful rich courtesan falling in love with, and making love to a poor virtuous Brahmana, is in itself capable of holding the attention of the reader Man has always been described in dramas as the hunter, but here we find the noble Carudatta has become the hunted, and we immediately become deeply interested in all his activities (2) The delineation of different characters is extraordinarily successful (see section VI) Most of them have suffered hard knocks in life, but they resolutely go on with their work, consoling themselves with philosophical thoughts Even the Cāndālas are made to say —गगनगते प्रतिपन्नो चन्द्रमसामपि विपत्ति लभ्यते। किं पुनर्जना मरणभीरुका मानवा वा। लोके कोऽप्युत्थित पतति कोऽपि पतितोऽप्युत्तिष्ठते। etc (X 36 2-3). Sthāvaraka Ceta Sakāra's servant says —बलमद्दमुत्तस्स न युज्जेदि आर्यचारुदत्तं। एवं यदि विपद्ये स्वर्गो मया पर्याप्त। (X 25 19 20) The gambler Samvahaka says—गन्तव्यं खलु गमनं यस्य न मार्गं धर्मम्। (II 15) Darduraka is quite ready to take and give blows, for the sake of defending a helpless person Viraka tells us—ग्रामं च रात्रर्थे विनयमिह न जानामि। (VI 15) When the so-called low characters give vent to their feelings in this way it is no wonder that the उत्तम and मध्यम characters go one better (3) A large number of incidents coming up close in succession The gambler-scene the theft at Carudatta's house—where thieving is treated in great detail as a fine art the scene where Sarvilaka secures Madayantikā in a dramatic manner, the inter change of cars, Āryaka's escape Vasantasenā's stran-

gulation, Carudatta's trial and the procession to the cemetery,—all these keep the audience engaged and interested from the beginning to the end (4) The effective use of apparently small and insignificant events The cloak presented by Jurnavrddha in Act I is the same presented by Carudatta to Karnapuraka (Act II) from whom Vasantasena takes it for herself Vasantasena helps Samvahaka (Act II) by paying off his debts and in return is saved by him in Act VIII the quarrel between Viraka and Candanaka (Act VI) saves Aryaka but the same is responsible for Viraka's arrival at the Court (Act IX) where he becomes the most important witness for the prosecution, the heavy rains cause a tree to fall down and a woman is crushed by its fall (VIII 37 12-13) and the presence of this half mangled corpse in the garden, as reported by Viraka serves to establish the guilt of Carudatta (IX. 24 5) (5) The poet's skill in keeping the issue in suspense and giving it a sudden turn when the solution seemed quite near—In Act VI Candanaka almost succeeds in allowing the car to proceed uninspected, but his slip in saying दृष्ट आर्यो न आर्या (VI. 19 9) arouses the suspicion of Viraka and Āryaka's fate is again in the balance, and Candanaka has to take recourse to a कपटकलह, in Act IX, there was for some time no direct proof about Vasantasena having actually gone to the Puspakarandaka garden (but Viraka suddenly appears on the scene and gives the required evidence), or about Vasantasena's body being seen (here again, Viraka brings the necessary information) or about the motive for killing Vasantasena (this is furnished by the ornaments falling down from Vidusaka's person), the refusal of Carudatta to speak the truth (otherwise Aryaka's whereabouts would have been known) in Act X when Sakara's Ceta appears suddenly, proclaiming the innocence of Carudatta, every one heaves a sigh of relief, feeling sure that Carudatta would be saved, but Sakara cleverly turns the tables on the Ceta, in Act IX, Sakara decides to go to the city on foot, being persuaded by Vita to do so and Vasantasena would have been saved, but he suddenly changes his mind and his vanity makes him think that he ought to go by car, and Vasantasena is discovered, in Act II also, Samvahaka more than once tries to dodge his pursuers who are however more than a match for him.

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It has been already pointed out that the Mrcchakatika has two plots In such cases, the poet always runs the risk of not keeping a proper sense of proportion between the two plots. In the Mālati madhava for instance, the under plot almost threatens to overshadow the Main plot In the Mrcchakatika, the construction can be said to be almost perfect The Main plot concerns itself with the love of Vasantasena for Carudatta and this fact is never lost sight of by the poet Vasantasena falls in love with Carudatta at first sight and the course of her love is described in the first five Acts in a very satisfactory manner Vasantasena is but a courtesan in name, she loves with the ardour and circumspection of a high born कुलजी The impartial encomiums showered upon Cārudatta by Samvahaka, Cārudatta s desire to reward suitably Karnapuraka (Act II) the nobility of heart displayed by Carudatta in offering the necklace as a substitute for the ornaments (which he declares he has lost in gambling though really stolen)—all these make her love for Carudatta firm and the consummation is reached in Act V If Vasantasena had displayed a little more tact in Act VIII, she might have successfully dodged Sakara, but intoxicated by her love for Carudatta she actually kicks Sakara and invites trouble upon herself but she faces death peacefully with Cārudatta s name upon her lips and Carudatta also does the same

— The sub-plot refers to the activities of the Revolutionary party with Sarvilaka as their leader Dissatisfied with the despotic rule of Pālaka the malcontents carry on an insiduous propaganda and apparently make capital out of Palaka's order to hang Carudatta by precipitating matters and killing Pālaka on the same day Sarvilaka the Leader is the lover of Madanika Vasantasenā s maid and is intimately connected with the episode of the ornaments (he first steals them and then returns them to Vasantasenā) Cārudatta's car intended for Vasantasenā helps Āryaka in making his escape and Cārudatta promises अभय to Āryaka and in doing so almost sacrifices himself When Aryaka ultimately becomes King Cārudatta is made King of Kusāvati and Vasantasena is given the status of a law fully wedded wife Thus the fortunes of the Hero and the Heroine are closely knit together with those of the Leaders of the Revolutionary party from start to finish —

Dr Ryder offers the following criticism about the construction of our play — Obviously *it is too long* More than this, the main action halts *through acts II to V* and *during these episodic acts we almost forget* that the main plot concerns the love of Vasantasena and Carudatta Indeed we have in The Little Clay Cart the material for two plays The larger part of act I forms with acts VI to X a consistent and ingenious plot while the remainder of act I might be combined with acts III to V to make a pleasing comedy of lighter tone The second act clever as it is has little real connection either with the main plot or with the story of the gems Most of this criticism is based upon a misconception of the real purpose of *Acts II to V* which is *to intensify the love of Vasantasenā for Cārudatta before she decides to play the role of an Abhisārikā* The praise of Cārudatta by Samvahaka and Carudatta s gift of the प्रावारक to Karnapuraka (Act II) the readiness with which Carudatta offers the रत्नवली as a substitute for the stolen ornaments (Acts III and IV) under the pretext that they were lost by him at dice play — all these help Vasantasenā in making up her mind to offer herself to Carudatta. In fact as we have already remarked above Vasantasena s love is that of a high born कुलस्त्री and the dropping of Acts II V would show Vasantasena in an unfavourable light It is true that there is *no* action as *such* but that is merely a lull before the storm the poet seems to conserve his energy here before he starts to run in the latter half of the play Anyway we can ill afford to drop Acts II V

Dr Ryder rightly remarks that the Mrcchakatika displays admirably three characteristics of its author, his variety his skill in the drawing of character his humour The *variety* of scenes and incidents portrayed in our play has already been referred to and is obvious enough. As regards the characters drawn (see section VI below) it would be seen that the poet has been very successful there He has given us all sorts of characters high and low and they are undoubtedly living men and women. As regards humour it is the *forte* of the Mrcchakatika. No other Sanskrit dramatist has given us such a wealth of humour as is *to be found in our play* Sanskrit dramatists generally pitch upon the Vidusaka for the (apology of) humour that they describe. The humour in the Mrcchakatika

is not confined to any particular character (as Dr Ryder says "Sudraka s humour runs the whole gamut, from grim to farcical from satirical to quaint. Its variety and keenness are such that King Sudraka need not fear a comparison with the greatest of Occidental writers of comedies.), but is shared in more or less degree by practically all the characters in the play And there is in additio a lot of variety therein too. It is not merely based upon puns (such as पद्दे परिवर्तय । विट्पर—(पादौ परिवर्त्य) मेनारुन्त । V 11 69-71 or मत खलु भावोऽभावम् । I 50 4) or references to eatables or mere repetitions and perversions of mythological references (which abound in Sakara s speeches) but is also based on situations and peculiarities of character It is unnecessary to illustrate in detail these points for our play abounds in them We shall only refer to a few cases here —Samvābaka and Māthura (with the gambler) outwitting each other or Mathura s words अरे भगमि त कुरुपुत्रम्—भूतस्तत्र गण्ड etc (II 16 13) after he receives the bracelet from Vasantasenā the following conversation carried on coolly between Samvahaka and Māthura पिनर विनीय प्रयच्छ । सवाहर—कुतो मे पिता etc (II 6 46 49) Māthura s expanding his eyes while saying एष प्रेक्षिष्य । (II 13 32) or Dardaraka s description of his उत्तराय as अय पट सूत्रदरिद्रता गत ... पट छिद्रशतैरलङ्कृत । (II 10) Kumbhilaka s throwing clods of earth at Vidusaka (Act IV), Vidusaka s description of Vasantasenā s mother and brother (Act VI) Sthāvaraka Ceta's speech—निभज्यस्व रे प्रवहण सम स्वामिना विभज्यस्व । अन्य प्रवहण भवतु । (VIII 14 48) and his conversation with Sakāra (VIII 24 6-27) Viraka and Candanaka abusing each other and referring to each other s जाति (Act VI) the Candalas describing themselves as अचिरेण शाचच्छेदना गतेषु कुशली स्व ॥ (X. 2) etc

Dr Ryder tries to make a distinction between Sudraka and dramatists like Kalidāsa and Bhavabhuti as follows —"Kalidasa and Bhavabhuti are Hindus of the Hindus the Sakuntalā and the Latter Acts of Rāma (Uttararāmacarita) could have been written nowhere save in India but Sudraka alone in the long line of Indian dramatists has a cosmopolitan character Sakuntalā is a Hindu maid Mādhava is a Hindu hero but Samsthānaka and Maitreya and Madanikā are citizens of the world. It is very difficult to agree with the learned doctor The atmosphere in the Mrcchakatika is hardly different from that in the Sākuntala Cārudatta and Vasanta-

senā (in spite of her being a courtesan) are Hindu ideals of man and woman in their thoughts acts religious beliefs etc. Even the low characters are permeated with the spirit of Hinduism with its ideas about after life and the doctrine of Karman. Madanika is no more cosmopolitan than Vasantasenā is Similarly Maitreya and Samsthanaka are essentially of the same Hindu stuff, breathing the same atmosphere though their acts are rather out-of the-way Dr Ryder has clearly missed the whole point here.

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A word must be said about Sūdraka's style In the prose passages describing Vasantasenā s mansion (Act IV) the style depicts ओजस् (or समासभूयस्त्वम् the use of long compounds) In the rest of the play, the style is quite simple and may be said to belong to the वैदर्भी variety (of which Kalidāsa is the recognis ed master) There is however a certain looseness about it, some

ever some very striking and unusual similes (these are pointed-out in the notes) and short pithy proverbial sayings abound in the play Sudraka loves to describe objects with what may be termed a qualified identity (यानं हि नाम पुरुषस्यासिंहासनं राज्यम् । II 6 66, धैर्य is असमुद्रोत्थितं रत्नम् । III. 2 11 यज्ञोपवीत is अलौकिकस्वर्णकर्मसूत्रम् । X. 18) Here and there are to be found expressions which cannot be called strictly grammatical, such as इहलौकिक नश्यति, निधनता वेदितवान् (for विदितवान्) etc Two or three verses are not altogether intelligible. On the whole, however the style can be said to be natural and simple There are several repetitions of the same ideas now and then This is all the more noticeable in the description of rain and storm in Act V and the tirade against women in Act IV etc. The description of the Durdina contains many an absurdity (pointed out in the notes) There are presumably several interpolated passages here

Sudraka employs a very large number of metres (see Appendix C) The अनुष्टुभ् is the most widely used (there are 83 verses in this metre) which is a good indication of the easy style

iii

followed in our play. Vasantatilakā (40 verses) and Śārdūlavikrīdita (32 verses) are also frequently used Indravajrā, Mālinī, Puspitāgrā, Praharsinī etc are also to be found. There are about a hundred stanzas in Prakrit, in various metres. The Mrcchakatika uses on a very wide scale the Prakrit language different varieties of which like the Sauraseni, Māgadhī, Māhārāstrī etc. are well exhibited in the play. (As the student of the Intermediate class is not required to study Prakrit, we refrain from pursuing this matter any further)[14]

IV TIME—ANALYSIS OF THE PLAY

The action of the play commences when the spring has already made itself felt Sakāra refers to Vasantasenā's visit to the कामदेवायतनोद्यान (I. 51. 5), which must have been occasioned by the commencement of the वसन्तोत्सव The fourteenth day of the bright half of Caitra is called the मदनचतुर्दशी and it was apparently on this day that Vasantasenā saw Cārudatta. The अकालदुर्दिन described in Act V refers to one of those heavy showers that come on suddenly in the month of वैशाख The reference to the जातीकुसुमवासित (I 8 112) silken cloak presented by Jūrnavrddha, would seem at first sight to militate against the above view about the action commencing in the month of Caitra,[15] for the जाती flower does not normally blossom in वसन्त (April) But the word आश्चर्यम् in I 52 17 (आश्चर्यम् जातीकुसुमवासित प्रावारः) clearly

(14) The commentator पृथ्वीधर has the following note about the Prakrit dialects in the play —अत्रास्मिन्प्रकरणे प्राकृतपाठकेषु सूत्रधारो नटी रदनिका मदनिका वसन्तसेना तन्माता चेटी कर्णपूरकश्चारुदत्तब्राह्मणी शोधनकः श्रेष्ठी एते एकादश शौरसेनीभाषापाठकाः। सूत्रधारोऽत्र प्रकृतौ 'प्राच्यभाषाम्' इति वक्ष्यते। आवन्तिभाषापाठकौ वीरकचन्दनकौ। प्राच्यभाषापाठको विदूषकः। संवाहक शकारवसन्तसेनाचारुदत्तानां चेटाः भिक्षुश्चारुदत्तपुत्रश्च एते षण्मागधीपाठकाः। शकारभाषापाठकः शकारः। चाण्डालीभाषापाठकौ चाण्डालौ। ढक्कभाषापाठकौ माथुरद्यूतकरौ। तथा—शौरसेन्यवन्तिजा प्राच्या एतासु दन्त्यसकारता। तत्रावन्तिजा रेफवती लोकोक्तिबहुला। प्राच्या स्वार्थिककारप्राया। मागधी तालव्यशकारवती। शकारीचाण्डालीमागध्योस्तालव्यशकारता। रेफस्य च लकारता। ढक्कभाषा दकारप्राया। It is clear that the शकारी is not a distinct dialect, that name came into use after Sakara, one of the characters in our play, who is made by the poet to say श for स

(15) न स्याज्जाती वसन्ते—Sāhityadarpana VII.

shows that Vasantasenā is surprised that the cloak should be scented with the जाती flowers at a time when the blooming period of those flowers was over! We may therefore take it as fairly proved that the action commences when the Caitra month had been more than half over

Act I—The Scene is laid partly on the street and partly in Carudatta's house. *The time is the प्रदोष (about 8 P. M.) and at* the end of the Act it is about mid-night. The moon rises (I 57) at about 11 P. M. and hence the day must be the 6th or 7th day of the dark half of Caitra. (If we read षष्ठीकृतदेवकार्यं in place *of* सिद्धीकृतदेवकार्यं I. 8. 112, we shall have a more definite evidence as to the exact day The reading षष्ठीव्रत also accords well with the reference to रत्नषष्ठी in III. 26 35. The only difficulty is that a षष्ठीव्रत *is not found specially recommended for the month of* Caitra. The Agnipurāna refers to the month of मार्गशीर्ष specially for a षष्ठीव्रत).[16]

Act II—(Vasantasenā's house, and the street). The events described here occur in the morning of the next day, and the action lasts for about two or three hours.

Act III—An interval of about a fortnight (Carudatta's house) It is nearly midnight when Cārudatta describes the moon as going to set (III. 6) and Sarvilaka refers to the actual setting in III 10 *Now the setting of the moon at about midnight* is possible only on the 7th or 8th day of the bright half of a month. So that there is an interval of about a fortnight between the events in Act II and those in Act III This is also supported by the speech of Vidusaka अद्याप्येतत्तिष्ठति। किमत्रोज्जयिन्यां चौरोऽपि नास्ति य एतं दास्याःपुत्रं निद्राचौरं नापहरति । (III. 6 33-34) which shows that Vidusaka is fed up with the guarding of the ornaments at night time, and the speech of Carudatta in V 37 (सदा च मे निश्वसतो गता निशा) shows that some days must have elapsed between Vasantasena's first visit to Cārudatta in Act I, and the next one in Act V

The action takes place between midnight and dawn

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(16) षष्ठीव्रतानि वक्ष्यामि कार्त्तिकादौ समाचरेत्। षष्ठ्यां फलाशनोऽर्घ्यायैर्भुक्तिमुक्तिमवाप्नुयात्॥ स्कन्दषष्ठीव्रतं प्रोक्तं माद्रे षष्ठ्यामथाक्षयम्। कृष्णषष्ठीव्रतं वक्ष्ये मार्गशीर्षे चरेच्च तत्॥ अनाहारो वर्षमेकं भुक्तिमुक्तिमवाप्नुयात्॥ 181st Adhyāya.

Act IV—There is practically no interval In the morning Sarvilaka goes to Vasantasena to pay the ransom for Madanika.

Act V—The evening of the same day, when Vasantasenā goes to meet Carudatta in thunder, lightning and in rain

The action lasts till about mid night

Act VI—The action begins in the morning of the next day, Cārudatta s car (containing Āryaka) is held up by Candanaka and Vīraka, and there ensues a quarrel between them (9 A M to 10 A M)

Act VII—Āryaka meets Carudatta (10 A. M to 11 A M)

Act VIII—Vasantasenā's arrival in the Puspakarandaka garden about mid day (मध्याह्ने न शक्यते पादाभ्यां गन्तुम् । तत्पश्य पश्य, नभोमध्यगत सूर्यो etc VIII, 10) Her strangulation etc

Act IX—The morning of the next day (for Vīraka says रात्रि प्रभाता मे । IX 23) The trial takes about a couple of hours

Act X—Sakara refers in X. 29 to his having taken a good meal The action therefore may be said to have taken place in the afternoon.

The whole action therefore does not take more than three weeks.

[It is not clear why Cārudatta on arriving at his house, makes no further inquiries about Vasantasena (Vasantasenā s mother keeps quiet because she believes that Vasantasena was at Carudatta s house and she has no reason to think that anything untoward could have happened to her) Carudatta probably is afraid that any move on his part was likely to betray Āryaka s whereabouts and he apparently believes that Vasantasena must have gone back to her house, having changed her mind suddenly!

Another point in Act VI —Vasantasena through mistake occupies Sakāra s car and starts for the Puspakarandaka garden. Āryaka later occupies Carudatta's car from the same place and reaches the same destination at least an hour earlier, in spite of the fact that his car was held up on the road! This arrangement is necessary for the development of the plot, but

the author nowhere gives any explanation about it Sakāra's Ceta was perhaps very easy going like his master and chose to drive the car in a very leisurely manner and Vasantasenā absorbed in her thoughts about Cārudatta did not notice the inordinate delay caused in this way ?]

All the incidents described in the play take place in the city of Ujjayinī the adjoining Puspakarandaka garden included

V THE STATE OF SOCIETY ETC DEPICTED IN THE PLAY

The late Prof Lévi perhaps stands alone among scholars in holding that the society depicted in the Mṛcchakaṭika is borrowed from the imaginary world of tales and romances There is nothing improbable about the description of manners and customs in our play of course allowing for the obvious exaggerations inevitable in such cases The Mṛcchakaṭika (as also the Daśakumāracarita) can be taken to give us a fair picture of the contemporary society in various aspects

We find Ujjayinī described as a gay and prosperous city (like the modern Paris) attracting people from far and near (Samvāhaka comes from Pataliputra) Trade both inland and maritime was in a flourishing condition and Ujjayinī could boast of millionaire Merchant princes who gave vast sums in charity (Cārudatta himself was reduced to poverty, mainly by his reckless charities इत्वा समुद्रमुदकोच्छ्रयमात्रशेषं दत्तानि येन हि धनान्यतिदक्षि णानि । IX. 22) and rich courtesans like Vasantasenā whose wealth and pomp would be the object of envy for many a king Naturally the city was infested with gamblers loafers parasites and dare-devils who were only too glad to create and foment disturbances Gambling was regulated under State-control and drinking and prostitution also appear to be freely indulged in Considerable attention seems to have been paid to music and other fine arts

The caste-system exercised a great hold on the people The Brāhmanas (and cows) were held in great respect (अनतिक्रमणीया भगवती गोकन्यका ब्राह्मणकन्यका च III 18 17) and were अवध्य The Sudras were not allowed to recite the Vedas (वेदार्थान् प्राकृतस्त्वं वदसि

न च ते जिह्वा निपतिता IX. 21) The Kāyasthas appear in an unfavourable light (they are compared to serpents, कायस्थसर्पास्पदम् IX. 14) The different castes however could follow various professions Cārudatta, himself a Brāhmaṇa, was a merchant by profession (he also marries a courtesan) Vīraka and Candanaka, who are respectively barber and shoemaker by caste, occupy the responsible post of बलपति or सेनापति The Brahmanical religion, with its gods and goddesses, various vows and fasts, ideas about heaven and hell, sacrificial system, etc., was prevalent, Buddhism also seems to have flourished side by side, with its paraphernalia of Bhikṣus (Their काषाय garments, their peculiar method of wearing them, avoiding all contact with women, addressing the commoner as उपासक or बुद्धोपासक, their property दण्डकुण्डिकाभाजन,—all these are accurately described), Vihāras etc The State appears to have the power of appointing the head of the religious order (X. 58 25, as even now some States have the power of selecting a Sankarācārya for a Matha under their jurisdiction) Some sort of slavery appears to be in existence. The slave could be bought (Samvāhaka offers himself for sale Act II) and could be made a free person on payment, unless this is waived by the owner in special cases (Madanikā was made an अभुजिष्या in this way) or the State could grant freedom from bondage (सुवृत्तोऽदासो भवतु। X. 58 31, Sthāvaraka Ceṭa becomes free by an order of the State) Superstition has a firm hold upon the people (the following 'evil omens' are actually referred to in the play—the throbbing of the arm or the eye, the sight of a श्रमणक (कथमभिमुखमनाभ्युदयिकं श्रमणकदर्शनम् । VII 9 1), the crowing of a crow facing the sun, the sight of a serpent, the eclipse of the sun and the moon) as also belief in astrology or the influence of the stars (Act VI)

Proper precautions seem to have been taken (at least in theory) for the safety of the people against thefts etc. Night-patrols are mentioned, as also गुल्मs or sentry posts Street-lighting at night appears to have been not properly attended to. Street-brawls in which the riff raff of the city took part, seem to be fairly common.

We get a very good idea of the judicial procedure or administration of Hindu law from the play The Judge was

appointed by the king and held office till the king s pleasure He was assisted by the assessors (Sresthin and Kāyastha in the play) Any one could lodge a complaint at the court and the Judge was bound to take notice of it. It was left to the Judge s discretion what witnesses should be summoned (officers were appointed to serve such summons) Evidence given by them was confined to writing The Judge acted according to the maxim that the accused should be taken to be not guilty unless his guilt was proved He had also to see whether a prima facie case had been made or not against the accused The accused was given full liberty to have his say and his confession about his guilt had to be secured before the Judge gave his decision on the question whether the accused was guilty The decision of the Judge was in the form of a recommendation to the king who was the final authority to decide what punishment should be awarded to the accused If the accused was found deliberately obstructing the course of justice and refusing to confess his guilt recourse could be had to whipping to make him confess his guilt (When no direct satisfactory proof about the guilt of the accused was forth-coming a trial by ordeal (see notes on IX. 43) was ordered)

A criminal condemned to the gallows was taken in procession wearing red garments garlands of red flowers and red sandal paste marks etc and the occasion proved to be a veritable *Tamasha* for the spectators The criminal could be killed by the sword or impaled (or eaten by the dogs or tortured by a saw) Not much police-protection was apparently necessary at such processions The Candalas do not appear to be mere hang men. They were apparently allowed to use their discretion at times.

VI SOME CHARACTERS IN THE PLAY[17]

Carudatta

Cārudatta is a hero of the धीरोदात्त type He is very handsome (अय स चारुदत्त । सुनिभ्रित खलु दारिद्र्या यौवनम् । IX.16 18) He loses almost the whole of his fortune by giving vast sums in charity (यन तावत्

17 Only the important traits are referred to briefly

पुरस्थानविहारारामदेवालयतडागकूपयूपैरलङ्कृता नगर्युज्जयिनी । IX 30 17), he is fond of music and extremely considerate towards others (including the thief who breaks into his house) He cares for his good name above everything else and is prepared to stand by truth at all costs (अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् । III. 26) He is shown as brooding over his poverty every now and then (because he is no longer able to help others) and his fulminations against King Palaka are unwarranted. Almost all the characters in the play speak very highly of him (Sakara alone treats him with contempt, referring to him always as दरिद्रचारुदत्त) Sakara's Vita thus describes him,

> दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी
> आदर्शः शिक्षितानां सुचरितनिकषः शीलवेलासमुद्रः ।
> सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
> ह्येकः श्लाघ्यः स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥ (I. 48)

Samvahaka calls him भूतलमृगाङ्क (II 14 54) and प्रियदर्शन-प्रियवादी (II. 14 37), Madanika compares him to the moon (न चन्द्रादातपो भवति । IV 19 5) Candanaka describes him as गुणारविन्द and शीलमृगाङ्क and नगरीतिलकभूत (VI 13, 14) The Judge specially asks Sodhanaka to show high regard for Carudatta (आर्यचारुदत्तं स्वैरमसंभ्रान्तमनुद्विग्नं सादरमाह्वय । IX 7 88-89) and regards चारुदत्तदूषण as तुलनं चाद्रिराजस्य समुद्रस्य च तारणम् । ग्रहणं चानिलस्येव (IX 20), to the Candalas he is गुणरत्ननिधि and the असुवर्ण मण्डन of the city (X 14), and lastly the very fact that Vasantasenā, the most beautiful courtesan in Ujjayini, falls deeply in love with him, although very poor speaks volumes in his favour

In the play proper however, he plays a more or less passive part and somehow fails to impress the reader But who would dare to speak disparagingly of one who was almost a god to Vasantasenā ?

Maitreya (Vidūsaka)

Vidusaka in Sanskrit dramas is the friend and confidant of the Hero in love-matters. He is supposed to be a humorous character and creates laughter by his dress, speech and gestures. His humour is usually based upon references to eatables. The Vidusaka in the Mrcchakatika is totally unlike the normal Vidusaka in Sanskrit dramas Maitreya is shown in our play

as a loyal and devoted friend sticking to Cārudatta through thick and thin. Other 'friends' leave Cārudatta when his fortune declines, not so this old Brāhmana, he follows Cārudatta like a faithful dog its master. First to be honoured at festive occasions, he is prepared to be the first to give up his life for Cārudatta, if need be. It is significant that Cārudatta remembers Maitreya first in preference even to his wife and son (मैत्रेय भो किमिदमद्य समीपगतो हा ब्राह्मणि etc. IX. 29), when the Judge is convinced that a prima facie case had been made against him. Cārudatta is also afraid, when it was known that the ornaments were stolen, that Maitreya would commit suicide, rather than bear about his disgrace (अये चिरयति मैत्रेय । मा नाम वैक्लव्यादकार्यं कुर्यात् । III 26 43). He warns Cārudatta against association with courtesans and is also very clever and practical (as is seen from the way in which he supplements Cārudatta's message to Vasantasena when he goes to offer the रत्नावली as a substitute for the stolen ornaments, he adds स च मभिनो रात्रिवार्ताहारी न ज्ञायते कुत्र गत इति । IV. 32 10–11). His wit as well as quaint similes are seen in passages like मम तावद् द्वाभ्यामेव हास्य जायते । स्त्रिया संस्कृत पठन्त्या मनुष्येण च काकलीं गायता । स्त्री दत्तनवनस्येव गृष्टि, मनुष्योऽपि वृद्धपुरोहित इव etc (III 3 7–8) स्विन्नोऽस्मि यस्या चौरोऽपि नास्ति । etc (III. 6 33–34), the conversation with Vasantasena's Ceta (V 11 18–74), किं निगडेन बद्धावस्या पादौ येन स्वयं नावतारति । (VII 4 14–15) etc. Vidūṣaka's words spoken in jest are shown by the dramatist as prophetic). He oversteps the bounds of decency in his description of Vasantasena's brother and mother (Act IV) and loses his temper when he abuses Sakāra in open court in the language of billingsgate (IX. 30 18–19, which shows with what ardour he loves Cārudatta).

Sudraka has been very successful in the delineation of this character and in making the ordinary uninteresting Vidūṣaka, a real living personality capable of appealing strongly to the reader.

Samsthānaka (Śakāra)

The creation of this character unique in the whole range of Sanskrit literature is a triumph for the dramatic genius of Sudraka. Sakāra's humour is of a type that is rarely seen in Sanskrit literature. That he is an idiot is patent enough, but there

are occasions when one is not sure whether his idiotic behaviour is not a cloak to disguise his innate villainy and meanness He is fond of repetitions, rides roughshod over historical and mythological events and unconsciously exposes his weak points himself (बलात्कारानुनीयमाना in his ultimatum to Cārudatta I.51 6, मारिता । न मया IX. 7 16) He is responsible for some bits of the best type of humour (स्त्रीणां शत मारयामि । शूरोऽहम् । I. 28 12–13, ही ही एतस्य दरिद्रचारुदत्तस्य वध्य नायमानस्यैतावाञ्जनसमर्दः, यस्यां वेलायामस्मादृश प्रवरो वरमानुषो वध्य नायते तस्यां वेलायां कीदृशो भवेत् । X 29 23–24 his specific for mastery in music eating पारभृतीय मांस etc) Sakāra is at heart a coward, in spite of his bluff and tall talk. He is however capable of extricating himself from uncomfortable situations in a very clever manner He successfully imposes upon Viṭa and manages to send him away (Act VIII), he removes the suspicion of the Judge when he had inadvertently blurted forth मारिता । न मया (Act IX), he very neatly turns the tables upon the Ceta when the latter proclaimed that it was Sakāra who had really murdered Vasantasenā (Act X) He seems to be utterly heartless and is proud of having killed Vasantasenā (it is but fair to note that Vasantasena had kicked Sakāra before, but Sakara would have wrecked his vengeance upon her all the same, even if he had not got any provocation) He is vain, arrogant and looks down upon all. All would echo Vita's prayer मा भूव त्वयि मम सगतं कदाचित् (VIII 41) and feel it to be a great pity that he was only उत्सारित in the end

Śarvilaka

He is the Leader of the Revolutionary party impetuous and resourceful Poverty forces this Brahmana youth to take to the profession of a thief wherein he soon secures great proficiency His object was to find out somehow sufficient money to secure the freedom of Madanikā (Vasantasenā's maid) with whom he had fallen in love The experience gained by him in thieving presumably secures for him the leadership of the malcontents against Palaka and he succeeds in first freeing Āryaka from prison, and then making him King He is also a great admirer of Cārudatta

The two Viṭas

Vasantasenā's Viṭa is a man of culture (see his description of Vasantasenā, अपरा शाखा प्रद्युम्नमनङ्गस्य स्खलिन कुलस्त्रीणां शोको मदनवरवृक्षस्य

कुसुमम् V. 12), well-acquainted with the life of courtesans, and his advice to Vasantasenā (यदि कुप्यसि नास्ति रति कोपेन विनाथवा कुतः कामः। कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम्॥ V. 34) is well worth remembering by lovers

Sakāra's Viṭa is also a man of culture and is intended as a foil to the idiotic Sakāra He tries his best to help Vasantasenā in her hour of need (in Act I, also in Act VIII). The poet makes him describe both Cārudatta and Vasantasenā in beautiful language. He soon becomes disgusted at the association with Śakara, a murderer of women, and leaves his service to join the Revolutionary party.

The three Ceṭas

Cārudatta's Ceṭa shares with Vidusaka the responsibility of guarding the सुवर्णभाण्ड and has a sense of humour (e. g. his behaviour with Vidūsaka in Act III).

Śakāra's Ceṭa plays a very important part in the play. In Act I, he describes things in a vivid manner, using similes suited to his own status (Vasantasenā is compared to ग्रीष्ममयूरी and Śakāra to कुक्कुरशावक, I. 19). His idea of happiness is to eat a lot of मत्स्यमांसक (रमय च राजवल्लभं तत खादिष्यसि मत्स्यमांसकम्, I. 26) He does not know much of philosophy, but he knows that killing a woman is an अकार्य and he is afraid of the consequences in the परलोक. He openly tells his master प्रभवति भट्टक शरीरस्य न चारित्रस्य (VIII. 24.25) He blames himself for being responsible for Vasantasenā's 'death.' In Act X, he makes a *desperate* attempt to save Cārudatta by throwing himself with fetters on, from the प्रासादबालाग्रप्रतोलिका, saying वरमहमुपरत, न पुनरेव ..आर्यचारुदत्त (X 25 19-20) He proclaims the innocence of Cārudatta, but Sakāra is too clever for him, and he has to retire crestfallen with the words ईदृशो दासभाव, यत्सत्यं कमपि न प्रत्याययति। (X 30. 36-37) Ceṭa's effort however does not become in vain and Vasantasenā is ultimately saved Though sometimes he considers himself, as the Ceta to the king's brother-in-law, to be superior to others of his class, he is really kind-hearted by nature and helps the cart-man in the matter of चक्रपरिवृत्ति (Act VI).

Vasantasenā's Ceṭa, owing to his association with the गणिकागृह, is described as a gay and jovial sort of fellow While being

drenched in rain he sings on and shows his frolicsome nature by throwing clods of earth at Vidusaka, and putting posers to him He holds his own with Vidusaka, in the matter of witty sayings We do not see much of him in the play, but he is undoubtedly a likeable fellow

Vasantasena

No other Heroine in Sanskrit literature can produce such a permanent impress on the mind of the reader as does this beautiful, young jewel of a courtesan Sakuntalā, Sitā, Parvatī and others are undoubtedly ideal women and worthy patterns for woman kind but their self sacrifice and self denial do not produce any sensational wonder, everyone expects them to behave nobly But when we find the most beautiful courtesan, rolling in wealth, and wooed with presents of ornaments worth ten thousand gold coins (IV 0 33) by no less a person than the king s brother in law, deliberately falling madly in love with a poor Brāhmana whose only possessions are his noble qualities, and doing all the love making herself, with the discretion and circumspection of a कुलाङ्गना, we rub our eyes in wonder, asking ourselves whether such a thing could really happen! That is apparently the reason why any one can not ever forget Vasantasenā and her love for Cārudatta

One can easily see that Vasantasenā s voice must have been soft gentle, and low as in a woman We are indebted to Śakāra's Viṭa for the following complete description of Vasantasenā, to which every reader would say 'Amen' (This is said by Viṭa when he (mistakenly) takes Vasantasenā to be dead, VIII. 38)—

हा प्रियोदकवादिनी निगलिता याता स्वदेशं रतिः
हा हालङ्कारभूषणे सुवदने क्रीडारसोद्भासिनि ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः ॥

Vasantasenā has all the qualities of an ideal lady, nobility of heart, fondness for children etc Her love for Cārudatta is a sort of religion to her with Carudatta as the God to be worshipped She would have nothing to do with kings or ministers (रत्नमिच्छामि न सेवितुम् II. 0 32) or Brāhmaṇa-scholars (पूजनीयो मे

आह्यजन· *II. 0 36*) *or rich traders* (*they are always away from* their homes). She prefers a poor Brāhmana possessed of noble qualities (गुण· सत्त्वनरागस्य कारणं न पुनर्बलात्कार । I 32.2) so that none could charge her with any low motives in loving him. And such is the intensity of her love that she considers any object associated with Cārudatta, as most sacred and holy ! She is most eager to snatch the प्रावारं from Karnapuraka, for, was it *not worn by Cārudatta?* Samvahaka receives a right royal welcome at Vasantasena's house and has his debt paid off by her; for, had not Samvahaka secured the privilege of being near the person of Carudatta? Vidūsaka was escorted by her attendants; for, did he not come there as a messenger *from her lover?* And when Vidūsaka offers her the रत्नावली as a substitute for the 'stolen' ornaments, the full depth of the nobility of heart of Cārudatta is brought home *to her*, and there and then she decides to offer herself to Carudatta. When Sakāra insults her lover and calls him दरिद्रचारुदत्त, she becomes almost mad and kicks Śakāra away, ready for any consequence and she faces 'death' with the sacred name of her lover on her lips!

With her unassuming and frank nature, she secures the golden opinions of Cārudatta's house-hold, tries to make friends with Cārudatta's *wife* and in very charming words (अहं श्रीचारुदत्तस्य गुणनिर्जिता दासी तदा युष्माकमपि । तदेषा तवैव कण्ठाभरणं भवतु रत्नावली । VI. 0. 37–39) sends the रत्नावली to her (the रत्नावली is however sent back by Cārudatta's wife), readily gives her ornaments to Rohasena, *to get a golden toy-cart made out of them!* She has a jolly temper and arranges for the offer of Madanikā to Sarvilaka in a dramatic manner!

Where again could one find such a noble nature, such intense love on which the gods themselves ought to throw incense, shown by one who, though born a courtesan, is a lady, every inch of her! Sūdraka has forsooth immortalised Vasantasenā for ever! (There are some who think that the Mrcchakatika has the making of a very nice tragedy! If the poet had brought Vasantasenā to the cemetery a second too late, Cārudatta would have died and Vasantasenā, Vidūsaka, Dhūtā and others would have followed him in death! But there would have been a general revolt against such an ending from the readers, who

inspite of such an ending by the poet, would have continued to imagine Vasantasenā happily wedded to Cārudatta!)

Madanikā

Madanika is a sprightly young lady, very clever and intelligent. She suggests a very ingenious way out of the difficulty to Sarvilaka in proposing that he should return the stolen ornaments himself to Vasantasenā in the capacity of a messenger from Cārudatta. She is presumably very beautiful and her conversation with Vasantasena (Acts II and IV) show her to be a practical woman with a sense of humour. She is proud of her lover who is prepared to do even an अकार्य for her sake (तत्र खलु त्वया मम कारणात्साहसं कुर्वतात्मन्यविरुद्धमाचरितम् । IV 5 10) and commends Sarvilaka's resolution to go to the help of his friend in prison. She has a high regard for her mistress and is very sorry to part with her. She makes a very favourable impression on the reader and it is a pity that we take leave of her in Act IV and never see her again. The poet ought to have brought her on the stage at the end to meet Sarvilaka and Vasantasena.

Dhūta

Dhuta is depicted as an ideal Hindu wife whose sole purpose in life is to make her husband happy. To her also the चारित्र of Cārudatta is the one thing to be scrupulously guarded (शरीरेणाहं परिक्षता न पुनश्चारित्रेण । III 26 17). Immediately on hearing the loss of the ornaments she presents the मातृगृहलब्धा रत्नावली (the only property left for her) to Maitreya to make up that loss. Maitreya obeys her commands without any questioning, which shows what high regard he feels for her. (She is ready to enter the fire rather than hear the अमङ्गल about Carudatta, [illegible] । न पुनरार्यपुत्रस्यामङ्गलश्रवणम् X. 57 10–11 18). The answer she sends to Vasantasena when the latter sent the Ratnāvali is at once sincere and dignified and reveals the inner workings of the heart of a true Pativratā आर्यपुत्रेण युष्माकं प्रसादीकृता । न युक्तं ममैतां ग्रहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती । (VI 0 46–47).

Both Dhutā and Vasantasenā love Cārudatta deeply; both are prepared to die for him without a moment's notice. Dhutā who is older in years strikes the reader as being more dignified,

and possessing greater self-control; while Vasantasenā is more jovial, full of ardour and given to greater display of her emotions.

[The characters of the gamblers, Mathura, Darduraka, Dyūtakara, and Samvāhaka are likewise drawn with the hand of a master. We must not also forget the life-like protrait drawn of Rohasena.—Vīraka and Candanaka are, both of them, capable officers, loyal and diligent. Vīraka rightly suspects that there was something wrong when Candanaka faltered in hi speech and declares प्राप्ते च राजकार्ये नियुक्तोऽहं न जानामि (VI 15). Though not nobly born, they seem to have risen to their position (बलपति or सेनापति) by sheer merit Candanaka betrays his office and though he tries to argue that it was better to help Āryaka (whom he had already granted अभय) for the sake of Cārudatta and Śarvilaka, his action can hardly come under the category of 'glorious disobedience.'—Āryaka does not play any important part; he is however grateful and rewards all those who had helped him in his hour of need. His first acts as King, viz. to make Cārudatta King of Kuśāvati and to give Vasantasenā the status of a law-fully wedded wife, show that he knows how to govern and please the populace.]

॥ श्रीः ॥

मृच्छकटिकम् ।

प्रथमोऽङ्कः ।

पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानो
रन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य ।
आत्मन्यात्मानमेव व्यपगतकरणं पश्यतस्तत्त्वदृष्ट्या
शम्भोर्वः पातु शून्येक्षणघटितलयब्रह्मलग्नः समाधिः ॥ १ ॥

अपि च

पातु वो नीलकण्ठस्य कण्ठः श्यामाम्बुदोपमः ।
गौरीभुजलता यत्र विद्युल्लेखेव राजते ॥ २ ॥

(नान्द्यन्ते) सूत्रधारः —अलमनेन परिषत्कुतूहलविमर्दकारिणा परि-

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Mrcchakatika [Clay cart]

ACT I

May the profound meditation of Siva fixed on Brahman due to the complete absorption caused by the absence of perception protect you!—[Siva] whose knees are covered up by the fold of serpents doubled up owing to [his] forming up the knot of the Paryanka posture whose senses are blocked up owing to all perception having ceased due to the vital airs being suspended within and who sees the Self alone within [his] own self in a manner in which the sense-organs have ceased to function with philosophical vision [or the eye of Truth] (1)

And further

May the throat of the Blue-throated one [Siva] comparable to a dark cloud, where the creeper like arm of Gauri shines like a streak of lightning protect you (2)

(*At the end of the Benediction*) Sutradhara —Enough of this exhaustion [or long windedness] that crushes the curiosity of the assembly Having saluted the honourable gentlemen,

श्रमेण । एवमहमार्यमिश्रान्प्रणिपत्य विज्ञापयामि—यदिदं वयं मृच्छकटिकं नाम
3 प्रकरणं प्रयोक्तुं व्यवसिताः । एतत्कविः किल

द्विरदेन्द्रगतिश्चकोरनेत्रः परिपूर्णेन्दुमुखः सुविग्रहश्च ।
द्विजमुख्यतमः कविर्बभूव प्रथितः शूद्रक इत्यगाधसत्त्वः ॥ ३ ॥

अपि च

ऋग्वेदं सामवेदं गणितमथ कलां वैशिकीं हस्तिशिक्षां
ज्ञात्वा शर्वप्रसादाद्व्यपगततिमिरे चक्षुषी चोपलभ्य ।
राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्ट्वा
लब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः ॥ ४ ॥

अपि च

समरव्यसनी प्रमादशून्यः ककुदं वेदविदां तपोधनश्च ।
परवारणबाहुयुद्धलुब्धः क्षितिपालः किल शूद्रको बभूव ॥ ५ ॥

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thus would I submit [to them] viz.—here have we undertaken to enact the Prakarana called Mrcchakatika. Its poet [author], it is reported—

— with gait like that of the Lord of elephants, with eyes like those of the Cakora [bird] with a face like the full moon [complete with all digits] and possessed of a handsome body was a well-known poet by name (*lit*) Sudraka, the most eminent of the twice-born [and] possessed of unbounded [lit unfathomable] energy [or courage] (3)

And further,

Having studied [lit known] the Rgveda, the Sāmaveda, mathematics and fine (*vaisiki*) arts, [and] the art of training elephants, and having obtained through the grace of Śiva eyes from which darkness [avidyā] had been ousted, having seen [his] son [crowned] king and having performed the Asvamedha sacrifice with great eclat and having secured a life for a hundred years with ten [more] days Śudraka entered the fire (4)

And further,

Having a passion for warfare, bereft of negligence, the foremost (*kakud*) of those well versed in the Vedas and practising [or rich in] penance, fond of fighting hand to hand with the elephants of [his] enemies, was indeed [or, it is reported] king Sudraka (5)

अस्या च तत्कृतौ

अवन्तिपुर्यां द्विजसार्थवाहो युवा दरिद्रः किल चारुदत्तः ।
गुणानुरक्ता गणिका च यस्य वसन्तशोभेव वसन्तसेना ॥ ६ ॥
तयोरिदं सत्सुरतोत्सवाश्रयं नयप्रचारं व्यवहारदुष्टताम् ।
खलस्वभावं भवितव्यतां तथा चकार सर्वं किल शूद्रको नृपः ॥ ७ ॥

(परिक्रम्यावलोक्य च) अये शून्येयमस्मत्संगीतशाला । क्व नु गताः कुशीलवा भविष्यन्ति । (विचिन्त्य) आ ज्ञातम् ।

शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम् ।
मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य ॥ ८ ॥

कृतं च संगीतकं मया । अनेन चिरसंगीतोपासनेन ग्रीष्मसमये प्रचण्ड-दिनकरकिरणोच्छुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी खटखटायेते । तद्यावद्गृहिणीमाहूय पृच्छामि अस्ति किंचित्प्रातराशो न वेति । एषोऽस्मि भोः[1] कार्यवशात्प्रयोगवशाच्च प्राकृतभाषी संवृत्तः ।

And in this his composition—

In the city of Avanti Cārudatta, a big Brahmana merchant, young [and] indeed poor, and attached to whose virtues the courtezan Vasantasena, like the beauty of spring,— (6)

it is said, king Sudraka composed this [play] based upon their excellent festival of love-enjoyment, and [delineated] likewise all this—the progress of state craft, the miscarriage of justice, the nature of villains, [and] the inevitable happenings [or, destiny] (7)

(*Moving about and beholding*) Ah! this our music hall [is] unoccupied! *Where indeed could the actors have gone?* (*Thinking*) Oh! I know [lit it is known]

Empty [is] the house for one without a son, for him who has no real friend [every thing, or, the house is] empty for long, for a fool, empty [are] the quarters for a poor [person] all [is] empty (8)

I again have finished [my] music [-programme] Owing to this music programme being indulged in for a long time [my] eyes with [their] pupils rolling about are crackling through hunger, like the lotus seed dried up by the rays of the fierce [scorching] sun during the summer season! So having called up the housewife, I shall just ask [her]—' Is there [available] anything for breakfast or not? Here have I, O [gentlemen], become [now] a Prakrit-speaker, owing to the exigencies of [my present] business [with my wife] and dramatic representation.

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१ किमपि ।

अविद् अविद् भो चिरसगीदोवासणेण सुक्खपोक्खरणालाइ विअ मे बुभुक्खाए मिलाणाइ अङ्गाइ। ता जाव गेह गदुअ आणामि अत्थि किपि कुटुम्बिणीए उवत्तादिद् ण वेत्ति। (परिक्रम्यावलोक्य च) एद त अम्हाण गेहम्। ता पविसामि। (प्रविश्यावलोक्य च) हीमाणहे। किं णु क्खु अम्हाण गेहे अण्णविअ सविहाणअ वट्टदि। आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहपरिवत्तणकसणसारा किदविसेसआ विअ जुअदी अहिअदर साहदि भूमी। सिणिद्धगन्धेण उद्दीविअन्ती विअ अहिअ वाधेदि म बुभुक्खा। ता किं पुव्वज्जिद णिहाण उव्वण्ण भवे। आदु अह ज्जेव बुभुक्खादो अण्णमअ जीअलोअ पेक्खामि। णत्थि किल पादरासो अम्हाण गेहे। पाणाधिअ बाधेदि म बुभुक्खा। इध सव्व णेव सविहाणअ वट्टदि। एक्का वण्णअ पीसादि अवरा सुमणाओ गुम्फेदि। (विचिन्त्य) कि ण्णेदम्। भोदु। कुटुम्बिणि सद्दाविअ परमत्थ जाणिस्सम्। (नेपथ्याभिमुखमवलोक्य) अज्जे इदा दाव। [अविद् अविद् भो चिरसगीतोपासनेन शुष्कपुष्करनालानीव मे बुभुक्षया म्लानान्यङ्गानि। तद्यावद्गृह गत्वा जानामि अस्ति किमपि कुटुम्बिन्योपपादित न वेति। इद तदस्माक गृहम्। तत्प्रविशामि। आश्चर्यम्। किं नु खल्वस्माक गृहेऽन्यदिव सविधानक वर्तते। आयामितण्डुलोदकप्रवाहा रथ्या लोहकटाहपरिवर्तनकृष्णसारा कृतविशेषकेव युवत्यधिकतर शोभते भूमि। स्निग्धगन्धेनोद्दीप्यमानेवाधिक बाधते मा बुभुक्षा। तत्किं पूर्वार्जित निधानमुत्पन्न

Alas alas Oh! Owing to the music programme being indulged in for a long time my limbs [have become] through hunger languid like dried up lotus stalks. So going home, I shall just find out if something or other has been prepared [for eating] by [my] housewife or not (*Moving about and beholding*) Here [is] that our house So I shall enter [it] (*Entering and beholding*) O wonder! How indeed there is in our house as though a changed set of circumstances! The path [is] full of long streams of rice water the ground dark and variegated owing to the iron kettles being dragged [over it] appears to greater advantage like a young woman who has put the Visesaka [mark on her fore-head]. Hunger oppresses me all the more as though greatly inflamed by the agreeable [or inviting] smell [of ghee etc] Could then have [some] treasure gathered by [my] ancestors been discovered [lit. come up]? Or do I myself look upon the world of mortals, owing to hunger as constituted of [nothing but] food? There

१ पागचअ। २ णव हअ।

भेवेत् । अथवाहमेव बुभुक्षालोऽन्नमय जीवलोक पश्यामि । नास्ति किल मानराशोऽस्माक गृहे । प्राणाधिक बाधते मा बुभुक्षा । इह सर्व नव सविधानकं वर्तते । एका वर्णक पिनष्टि अपरा सुमनसो गुम्फति । .. कि स्विदम् । भवतु । कुटुम्बिनीं शब्दाय्य परमार्थं ज्ञास्यामि । .. आर्ये इतस्तावत् ।]

(प्रविश्य) नटी —अज्ज इअम्हि । [आर्य इयमस्मि ।]

सूत्रधारः—अज्जे साअदं दे । [आर्ये स्वागत ते ।]

नटी—आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति । [आज्ञापयत्वार्य. को *नियोगोऽनुष्ठीयतामिति ।*]

सूत्रधारः—अज्जे (‘ चिरसगीदोवासणेण ’ १–८–५ इत्यादि पठित्वा) अत्थि किं पि अम्हाणं गेहे असिदव्वं ण वेत्ति । [आर्ये...अस्ति किमप्यस्माकं गेहेऽशितव्यं न वेति ।]

नटी—अज्ज सव्वं अत्थि । [आर्य सर्वमस्ति ।]

सूत्रधारः—किं किं अत्थि । [किं किमस्ति ।]

नटी—तं जधा—गुडोदणं घिअं दहीं तण्डुलाइं अज्जेण अत्तव्वं रसाअणं सव्व अत्थि त्ति । एव्वं दे देवा आसासेन्तु । [तद्यथा—गुडौदन घृत दधि तण्डुला आर्येणात्तव्य रसायन सर्वमस्तीति । एवं तव देवा आशासन्ताम् ।]

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can be surely no breakfast in our house, hunger oppresses me more than life [that is, I am dying of hunger] Here every thing is quite a new phenomenon [or, set of circumstances] One [lady] pounds unguents, another makes wreaths of flowers (*Thinking*) What possibly [can] this [be]? Well, calling out [my] housewife, I shall know the real state of things (*Looking towards the curtain*) Lady, here, please.

(*Entering*) Naṭī.—Here am [I], Sir!

Sūtradhāra :—Lady, welcome to you!

Naṭī :—May the noble one command what duty is to be performed [by me]

Sūtradhāra —(*Repeating 'Owing to this music-programme' I. 8.5-etc.*) Is there something or other to eat in our house or not?

Naṭī —Everything is [there], Sir!

Sūtradhāra .—What things are [there]?

Naṭī —It [is] as follows —Rice boiled with guda, ghee, curds, rice— everything regaling fit to be eaten by the noble one is [there]. May the gods bless you thus!

सूत्रधार —किं अम्हाण गेहे सव्वं अत्थि । आदु परिहससि । [किमस्माकं गेहे सर्वमस्ति । अथवा परिहससि ।]

नटी—(स्वगतम्) परिहसिस्सं दाव । (प्रकाशम्) अज्ज अत्थि आवणे । [परिहसिष्यामि तावत् । आर्य अस्त्यापणे ।]

सूत्रधार —(सक्रोधम्) आ अणज्जे एव्वं दे आसा छिज्जिस्सदि । अभाव अ गमिस्ससि । ज दाणि अहं वरण्डलम्बुओ विअ दूरं उक्खिविअ पाडिदो । [आः अनार्ये एवं तवाशा छेत्स्यति । अभावं च गमिष्यसि । यदिदानीमहं वरण्डलम्बुक इव दूरमुत्क्षिप्य पातितः ।]

नटी—मरिसेदु मरिसेदु अज्जो । परिहासो क्खु एसो । [मर्षतु मर्षत्वार्यः । परिहासः खल्वेषः ।]

सूत्रधार—ता किं उण इदं णव विअ संविहाणअं वट्टदि । एक्का वण्णअं पीसेदि अवरा सुमणाओ गुम्फेदि इअं अ पञ्चवण्णकुसुमोवहारसोहिदा भूमी । [तत्किं पुनरिदं नवमिव संविधानकं वर्तते । एका वर्णकं पिनष्टि अपरा सुमनसो गुम्फति इयं च पञ्चवर्णकुसुमोपहारशोभिता भूमिः ।]

नटी—अज्ज उववासो गहिदो । [अद्योपवासो गृहीतः ।]

सूत्रधार —किंणामधेओ अअं उववासो । [किं नामधेयोऽयमुपवासः ।]

नटी—अहिरूअवदी णाम । [अभिरूपपतिर्नाम ।]

Sūtradhara—What! Is all [this] in our house? Or are you joking?

Nati—(*To herself*) I shall just joke [with him]. (*Aloud*) Sir [all this] is in the market.

Sūtradhara—(*With anger*) Ah! You unladylike one! [Even] thus would your hopes be cut off [or come to naught] and you [too] come to nothing in that I have been just now thrown down after being raised up far like a bunch of grass hanging over loosely.

Nati—Pardon pardon, Sir. This [was] indeed a joke.

Sūtradhara—Then why again is here as though a new phenomenon [or set of circumstances]? One [lady] pounds unguents another makes wreaths of flowers and this floor [is] adorned with the offerings of flowers of five colours.

Nati—A fast is being observed to-day.

Sūtradhara—What [is] the name of this fast?

Nati—It is called Abhirupapati [a handsome husband].

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१ मए कदे ।

सूत्रधारः—अज्जे इहलोइओ आदु पारलोइओ । [आर्ये इहलौकिकोऽथवा पारलौकिकः ।]

नटी—अज्ज पारलोइओ । [आर्य पारलौकिकः ।] ५८

सूत्रधारः—(सरोषम्) पेक्खन्तु पेक्खन्तु अज्जमिस्सा । ममकेरकेण भत्तपरिव्वएण पारलोइओ भत्ता अण्णेसीअदि । [प्रेक्षन्तां प्रेक्षन्तामार्यमिश्राः । मदीयेन भक्तपरिव्ययेन पारलौकिको भर्तान्विष्यते ।] ६०

नटी—अज्ज पसीद पसीद । तुमं ज्जेव जम्मन्तरे भविस्ससि त्ति । [आर्य प्रसीद प्रसीद । त्वमेव जन्मान्तरे भविष्यसीति ।]

सूत्रधारः—अअं उववासो केण दे उवदिट्ठो । [अयमुपवासः केन तवोपदिष्टः ।] ६३

नटी—अज्जस्स ज्जेव पिअवअस्सेण जुण्णवुड्ढेण । [आर्यस्यैव प्रियवयस्येन जूर्णवृद्धेन ।]

सूत्रधारः—(सक्रोधम्) आः दासीए पुत्ता जुण्णवुड्ढा कदा णु क्खु तुमं ६६ कुविदेण रण्णा पालएण णववहूकेसहत्थं विअ सुअन्धं कप्पिज्जन्तं पेक्खिस्सम् । [आः दास्याः पुत्र जूर्णवृद्ध, कदा नु खलु त्वां कुपितेन राज्ञा पालकेन नववधूकेशहस्तमिव सुगन्धं छेद्यमानं प्रेक्षिष्ये ।] ६९

नटी—पसीदद्दु अज्जो । अज्जस्स ज्जेव पारलोइओ अअं उववासो । [प्रसीदत्वार्यः । आर्यस्यैव पारलौकिकोऽयमुपवासः ।] (इति पादयोः पतति)

Sūtradhāra—Lady, pertaining to this world or pertaining to the other world?

Naṭī—Pertaining to the other world, Sir!

Sūtradhāra:—(*With wrath*) Mind, mind [this, lit. look, look], noble gentlemen! A husband pertaining to the other world is being searched after, at the cost of *my* boiled rice!

Naṭī—Be calm, Sir, be calm You yourself would be [the husband referred to] in the next birth

Sūtradhāra—By whom was this fast recommended to you?

Naṭī:—By the noble one's own dear friend, Jurnavrddha.

Sūtradhāra—(*With anger*) Ah, rascal [lit son of a whore], Jūrnavrddha! When indeed shall I see you quartered by the enraged king Pālaka, like the scented beautiful [or, long] hair of a new bride!

Naṭī—Be pleased, Sir! This fast pertaining to the other world [is] for [that is, to secure as a husband] you yourself!
[*Falls at his feet*

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१ चुण्ण । २ कलोव ।

सूत्रधार — अज्जे उट्ठेहि । कधेहि एत्थ उववासे केण कज्जम् । [आर्ये उत्तिष्ठ । कथयात्रोपवासे केन कार्यम् ।] [1]

नटी—अम्हारिसजणजोग्गेन बम्हणेण उवणिमन्तिदेण । [अस्मादृशजनयोग्येन ब्राह्मणेनोपनिमन्त्रितेन ।]

सूत्रधारः—अदो गच्छदु अज्जा । अहपि अम्हारिसजणजोग्गं बम्हणं उवणिमन्तेमि । [अतो गच्छत्वार्या । अहमप्यस्मादृशजनयोग्यं ब्राह्मणमुपनिमन्त्रयामि ।]

नटी—जं अज्जो आणवेदि । [यदार्य आज्ञापयति ।] (इति निष्क्रान्ता)

सूत्रधार—(परिक्रम्य) हीमाणहे । ता कधं मए एत्थ सुसमिद्धाए उज्जइणीए अम्हारिसजणजोग्गो बम्हणो अण्णेसिदव्वो । (विलोक्य) एसो चारुदत्तस्स मित्तं मित्तेओ इदो जेव्व आअच्छदि । भोदु । पुच्छिस्सं दाव । अज्ज मित्तेअ अम्हाणं गेहे असिदु अग्गणी भोदु अज्जो । [आश्चर्यम् । तस्मात्कथं मयैव सुसमृद्धायामुज्जयिन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेष्टव्यः । ..एष चारुदत्तस्य मित्रं मैत्रेय इत एवागच्छति । भवतु । प्रक्ष्यामि तावत् । आर्य मैत्रेय अस्माकं गृहेऽशितुमग्रणीर्भवत्वार्य ।]

(नेपथ्ये) भो अण्णं बम्हणं उवणिमन्तेदु भवम् । वावुडो दाणिं अहम् । [भो अन्यं ब्राह्मणमुपनिमन्त्रयतु भवान् । व्यापृत इदानीमहम् ।]

सूत्रधार —अज्ज संपण्णं भोअणं णीसवत्तं अ । अवि अ दक्खिणा वि दे भविस्सदि । [आर्य सपन्नं भोजनं निःसपत्नं च । अपि च दक्षिणापि ते भविष्यति ।]

Sūtradhāra —Lady, rise up. Tell [me] who [or, what] is required in connection with this fast

Naṭī —A Brāhmaṇa [to be] invited, befitting people like us.

Sūtradhāra —Now, let your ladyship go I too shall invite a Brāhmaṇa befitting people like us

Naṭī —As the noble one commands. [*Exit*

Sūtradhāra — (*Moving about*) Goodness! Then how is a Brāhmaṇa befitting people like us, going to be searched after by me in this very (*su*) prosperous Ujjayinī ! (*Beholding*) Here is coming just in this direction Cārudatta's friend Maitreya Well, I shall just ask [him] Maitreya Be to-day at our house one to lead the dinner [lit the first to eat], Sir!

(*Behind the curtain*) Oh, please invite you some other Brāhmaṇa I am engaged now [or, already]

Sūtradhāra —Sir, the dinner [would be] sumptuous and with no rival [to share it] And further, there would be [some] Dakṣiṇā as well for you

1 क्वा वि ।

(पुनर्नपथ्ये) भो दाणि पढम ज्जेव पच्चादिट्ठोऽसि ता को दाणि दे णिब्बन्धो पदे पदे म अनुबन्धेदुम्। [भो इदानीं प्रथममेव प्रत्यादिष्टोऽसि तत्क ९०
इदानीं ते निर्बन्ध पदे पदे मामनुरोद्धुम्।]

सूत्रधार —पच्चादिट्ठोम्हि एदिणा। भोदु। अण्ण बम्हणं उवणिमन्तेमि।
[प्रत्यादिष्टोऽस्म्येतेन। भवतु। अन्य ब्राह्मणमुपनिमन्त्रयामि।] (इति निष्क्रान्तः) ९३

इत्यामुखम्।

(प्रविश्य प्रावारहस्त)

मैत्रेय —('अण्ण बम्हण' १-८-८७ इति पूर्वोक्तं पठित्वा) अधवा मए वि ९६
मित्तेएण परस्स आमन्तणआइ पडिच्छिदव्वाइ। हा अवत्थे तुलीअसि। जो णाम
अह तत्तभवदो चारुदत्तस्स रिद्धीए अहोरत्त पअत्तणसिद्धेहिं उग्गारसुरहिगन्धेहि
मोदकेहिं ज्जेव असिदो अब्भन्तरचदुस्सालअदुआए उवविट्ठो मल्लकसदपरिवुदो ९९
चित्तअरो विअ अङ्गुलीहि छिविअ छिविअ अवणेमि। णअरचत्तरवुसहो विअ
रोमन्थाअमाणो चिट्ठामि। सो दाणि अह तस्स दलिद्दाए जहिं तहिं चरिअ
गेहपारावदो विअ आवासणिमित्त इध आअच्छामि। एसो अ अज्जचारुदत्तस्स १०२
पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धी-
किददेवकज्जस्स अज्जचारुदत्तस्स उवणेदव्वो त्ति। ता जाव अज्जचारुदत्त

(*Again behind the curtain*) Oh just now, your request has [lit you have] already been refused [by me], then, why now this persistence on your part to request me again and again [lit. at every step]?

Sūtradhara —I have been given a refusal by this one Well, I would invite another Brahmana.

(*Here ends the Prologue*)

(*Entering mantle in hand*) **Maitreya** —(*Repeating 'some other Brāhmana' I 8 87 etc., said before*) Or, by me, Maitreya, too have to be sought after invitations [to dinner] from others! Ah! Fortune [lit state] you do make light [of men at your will]! For indeed, that I who, thanks [lit owing] to the prosperity of Carudatta, made day and night to eat only Modakas prepared with [great] effort [or care] and smelling fragrantly at the effusion of breath, [and] seated at the door of the inner quadrangle, surrounded by hundreds of cups [containing dishes], used to put [them, the cups] aside, [just] touching

पेक्खामि । (परिक्रम्यावलोक्य च) एसो चारुदत्तो सिद्धीकिददेवकज्जो गिहदेवदाणं बलिं हरेन्तो इदो ज्जेव आअच्छदि । [अथवा मयापि मैत्रेयेण परस्यामन्त्रणकानि समीहितव्यानि । हा अवस्थे तुलयसि । यो नामाहं तत्रभवतश्चारुदत्तस्य ऋद्ध्या अहोरात्रं प्रयत्नसिद्धैरुद्गारसुरभिगन्धिभिर्मोदकैरशितोऽभ्यन्तरचतुःशालकद्वार उपविष्टो मल्लकशतपरिवृतश्चित्रकर इवाङ्गुलीभिः स्पृष्ट्वा स्पृष्ट्वापनयामि । नगरचत्वरवृषभ इव रोमन्थायमानस्तिष्ठामि । स इदानीमहं तस्य दरिद्रतया यत्र तत्र चरित्वा गृहपारावत इवावासनिमित्तमत्रागच्छामि । एष चार्यचारुदत्तस्य प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः । सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्योपनेतव्य इति । तद्यावदार्यचारुदत्तं पश्यामि । .. एष चारुदत्तः सिद्धीकृतदेवकार्यो गृहदेवतानां बलिं हरन्नित एवागच्छति ।]

(ततः प्रविशति यथानिर्दिष्टश्चारुदत्तो रदनिका च)

चारुदत्तः —(ऊर्ध्वमवलोक्य सनिर्वेदं निःश्वस्य)

यासां बलिः सपदि मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव संप्रति विरूढतृणाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ ९ ॥

(इति मन्दं मन्दं परिक्रम्योपविशति)

and touching [them] with fingers like a painter [the cups containing colours], [and] used to stay on ruminating like a bull at the city-square—[that I] now owing to his [being reduced to] poverty come here, after having moved about somewhere or [illegible]

to the noble Carudatta after [his] worship of the deities is finished. So I shall just see the noble Cārudatta. (*Moving about and beholding*) Here is Cārudatta with the worship of the deities finished coming up just hitherward, carrying the oblation [intended] for the household-deities.

(*Then enter* Carudatta *as described and* Radanikā.)

Cārudatta — (*Looking up, sighing despondently*)

[illegible]

[9]

[*Moving about slowly and slowly, sits down*

१ अञ्जयाऽऽवुत्ता ।

विदूषकः—एसो अज्जचारुदत्तो। ता जाव संपदं उवसप्पामि। (उपसृत्य) सोत्थि भवदे। वड्ढदु भवम्। [एष आर्यचारुदत्तः। तद्यावत्साम्प्रतमुपसर्पामि।...स्वस्ति भवते। वर्धतां भवान्।]

चारुदत्तः—अये सर्वकालमित्रं मैत्रेयः प्राप्तः। सखे स्वागतम्। आस्यताम्।

विदूषकः—जं भवं आणवेदि। (उपविश्य) भो वअस्स एसो दे पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुपेसिदो सिद्धीकिददेवकज्जस्स अज्ज चारुदत्तस्स तुए उवणेदव्वो त्ति। [यद्भवानाज्ञापयति।...भो वयस्य एष ते प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्य त्वयोपनेतव्य इति।] (समर्पयति)

(चारुदत्तो गृहीत्वा सचिन्तः स्थितः)

विदूषकः—भो किं इदं चिन्तीअदि। [भोः किमिदं चिन्त्यते।]

चारुदत्तः—वयस्य

सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम्।
सुखात्तु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति॥ १०॥

विदूषकः—भो वअस्स मरणादो दालिद्दादो वा कदरं दे रोअदि। [भो वयस्य मरणाद्दारिद्र्याद्वा कतरत्ते रोचते।]

Vidūṣaka:—Here [is] the noble Cārudatta. So, I shall now just approach [him] (*Approaching*) Greetings [or, welfare] to you! May you prosper!

Cārudatta:—Oh, Maitreya, [my] all time-friend has come! Friend, welcome [to you]! Take a seat, please

Vidūṣaka:—As you command. (*Sitting down*) O friend, here is sent [with me] a mantle scented with jasmine flowers, by your dear companion Jūrṇavṛddha with [the direction] ' it should be delivered by you to the noble Cārudatta after [his] worship of the deities is finished. ' [*Hands it over*

[Cārudatta, *having taken it*, *becomes meditative*

Vidūṣaka:—Oh, what is it that is being meditated upon?

Cārudatta—Friend,

Happiness indeed shines up, after having experienced miseries, like *the sight of a lamp amidst* [*masses of*] *thick* darkness. But a person who goes from luxury to penury, lives on [really] dead, [only] keeping up [his] body. (10)

Vidūṣaka:—O friend, which one out of death or penury is to your taste?

चारुदत्त —वयस्य

दारिद्र्यान्मरणाद्वा मरणं मम रोचते न दारिद्र्यम् ।
अल्पक्लेशं मरणं दारिद्र्यमनन्तकं दुःखम् ॥ ११ ॥

विदूषक —भो वअस्स अलं संतप्पिदेण । पणइजणसंकामिदविहवस्स सुरजणपीदसेसस्स पडिवच्चन्दस्स विअ परिक्खओ वि दे अहिअदरं रमणीओ ।

३[भो वयस्य अलं संतप्तेन । प्रणयिजनसंक्रामितविभवस्य सुरजनपीतशेषस्य प्रतिपच्चन्द्रस्येव परिक्षयोऽपि तेऽधिकतरं रमणीयः ।]

चारुदत्त —वयस्य न ममार्थान्प्रति दैन्यम् । पश्य

एतत्तु मां दहति यद्गृहमस्मदीयं
क्षीणार्थमित्यतिथयः परिवर्जयन्ति ।
संशुष्कसान्द्रमदलेखमिव भ्रमन्तः
कालात्यये मधुकराः करिणः कपोलम् ॥ १२ ॥

विदूषक —भो वअस्स एदे क्खु दासीए पुत्ता अत्थकल्लवत्ता वरडाभीदा विअ गोवालदारआ अरण्णे जहिं जहिं ण खज्जन्ति तहिं तहिं गच्छन्ति ।

३[भो वयस्य एते खलु दास्याःपुत्रा अर्थकल्यवर्ता वरटाभीता इव गोपालदारका अरण्ये यत्र यत्र न खाद्यन्ते तत्र तत्र गच्छन्ति ।]

Carudatta —Friend

Out of penury or death death is to my taste not penury death [involves] a little affliction [while] penury [is] misery without end. (11)

Vidusaka —O friend Enough of being tormented Even the waning [or decay] of you who have given over [your] riches to suppliants like [that of] the moon on the first day being the remainder after being drunk by the divine folk [is] all the more charming

Carudatta —Friend my dejection [is] not with reference to [the loss of] riches See—

This however burns me that guests boycott [or fight shy of] our house because it has [its] wealth diminished like the wandering bees the temples of the elephant with the dense line of ichor all dried up on the passing away of the season [when the elephants are in rut]. (12)

Vidusaka —O friend indeed these rascals [lit sons of a whore] riches—a mere bagatelle—like cow boys in the forest afraid of wasps wend their way to wherever they are not enjoyed [also bitten referring to Gopāladārakas]

चारुदत्तः—वयस्य

सत्यं न मे विभवनाशकृतास्ति चिन्ता
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।
एतत्तु मां दहति नष्टधनाश्रयस्य
यत्सौहृदादपि जनाः शिथिलीभवन्ति ॥ १३ ॥

अपि च

दारिद्र्याद्ध्रियमेति ह्रीपरिगतः प्रभ्रश्यते तेजसो
निस्तेजाः परिभूयते परिभवान्निर्वेदमापद्यते ।
निर्विण्णः शुचमेति शोकपिहितो[1] बुद्ध्या परित्यज्यते
निर्बुद्धिः क्षयमेत्यहो निधनता सर्वापदामास्पदम् ॥ १४ ॥

विदूषकः—भो वअस्स तं ज्जेव अत्थकल्लवत्तअं सुमरिअ अलं संतप्पिदेण । [भो वयस्य तमेवार्थकल्यवर्तं स्मृत्वाल सतप्तेन ।]

चारुदत्तः—वयस्य दारिद्र्यं हि पुरुषस्य

निवासश्चिन्तायाः परपरिभवो वैरमपरं
जुगुप्सा मित्राणां स्वजनजनविद्वेषकरणम् ।

Cārudatta:—Friend,

To speak the truth, my anxiety [is] not caused by the loss of riches; for, riches remain [or] depart in accordance with the course of fortune. This however burns me that people become slack in respect of even affection for one whose support of wealth has disappeared (13)

And further,

Owing to penury, one contracts [lit. goes to] shame; overcome [lit. surrounded] by shame he falls away from [his] spirit [or dignity]; bereft of spirit, he is humiliated; owing to humiliation, he becomes low-spirited, being low-spirited, he comes to grief; overwhelmed with grief, he is forsaken by [his] reason, bereft of reason, he goes to destruction!—Thus, alas! Poverty [is] the abode of all misfortunes! (14)

Vidūṣaka:—O friend, enough of being tormented, remembering [that] the same riches [are] a mere bagatelle

Cārudatta:—Friend, penury indeed [is] in the case of a man,

the abode of anxiety, extreme humiliation, another [or highest] enmity, [the breeder of] disgust for friends, the producer of hatred for relatives and the public. There arises

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१ विहतो ।

वनं गन्तुं बुद्धिर्भवति च कलत्रात्परिभवो
हृदिस्थ शोकाग्निर्न च दहति संतापयति च ॥ १५ ॥

तद्वयस्य कृतो मया गृहदेवताभ्यो बलिः। गच्छ। त्वमपि चतुष्पथे मातृभ्यो बलिमुपहर।

३ विदूषकः—ण गमिस्सम्। [न गमिष्यामि।]

चारुदत्तः—किमर्थम्।

विदूषकः—जदो एव्वं पुइज्जन्ता वि देवदा ण दे पसीदन्ति। ता को
४ गुणो देवेसु अच्चिदेसु। [यत एव पूज्यमाना अपि देवता न ते प्रसीदन्ति। तत्को गुणो देवेष्वर्चितेषु।]

चारुदत्तः—वयस्य मा मैवम्। गृहस्थस्य नित्योऽयं विधिः।

तपसा मनसा वाग्भिः पूजिता बलिकर्मभिः।
तुष्यन्ति शमिनां नित्यं देवताः किं विचारितैः ॥ १६ ॥

५ तद्गच्छ। मातृभ्यो बलिमुपहर।

विदूषकः—भो ण गमिस्सम्। अण्णो को वि पउञ्जीअदु। मम उण
६ बम्हणस्स सव्वं ज्जेव विपरीदं परिणमदि। आदंसगदा विअ छाआ वामादो

inclination to go to the forest and humiliation by the wife. The fire of grief stationed in the heart burns not, but at the same time torments. (15)

Well friend, offerings have been made by me to the tutelary deities. Go. You too, offer oblation to the Mothers, at the square.

Vidusaka —I will not go

Carudatta —What for [or, for what purpose]?

Vidūsaka —Because, the deities even though thus being worshipped are not favourably disposed towards you. What virtue then in worshipping gods?

Carudatta —Friend, no, [do] not [say] so. This [is] an obligatory (*nitya*) rite for a householder.

Deities, worshipped with penance, meditation [lit mind], prayers [or, words] [and] offerings of oblations are always pleased with [devotees] of unruffled temper. What [is the use] of discussions [about a matter which is beyond dispute]? (16)

So, go, offer oblation to the Mothers

Vidūsaka —Oh I will not go. Let some one else be employed [for that job]. For (*punah*), in the case of me, a

दक्खिणा दक्खिणादो वामा। अण्णं अ एदाए पदोसवेलाए इध राअमग्गे गणिआ विडा चेडा राअवल्लहा अ पुरिसा संचरन्ति। ता मण्डूअलुद्धस्स कालसप्पस्स मूसिओ विअ अहिमुहावदिदो वज्झो दाणि भविस्सम्। तुमं इध उवविट्ठो किं करिस्ससि। [भो न गमिष्यामि। अन्यः कोऽपि प्रयुज्यताम्। मम पुनर्ब्राह्मणस्य सर्वमेव विपरीतं परिणमति। आदर्शगतेव छाया वामतो दक्षिणा दक्षिणतो वामा। अन्यच्चैतस्यां प्रदोषवेलायामिह राजमार्गे गणिका विटाश्चेटा राजवल्लभाश्च पुरुषाः संचरन्ति। तस्मान्मण्डूकलुब्धस्य कालसर्पस्य मूषिक इवाभिमुखापतितो वध्य इदानीं भविष्यामि। त्वमिहोपविष्टः किं करिष्यसि।]

चारुदत्तः—भवतु। तिष्ठ तावत्। अहं समाधिं निर्वर्तयामि।

(नेपथ्ये) तिष्ठ वसन्तसेने तिष्ठ।

(ततः प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना)

विटः—वसन्तसेने तिष्ठ तिष्ठ।

किं त्वं भयेन परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती।
उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि-
र्व्याधानुसारचकिता हरिणीव यासि ॥ १७ ॥

Brāhmaṇa, everything without exception (*eva*) ends in a contrary manner, like the reflection shown up in a mirror, [with] the right [appearing] on the left and the left, on the right. And again, at this evening time, there would be roaming about on the king's highway, courtezans, Viṭas, Ceṭas, and King's favourites. Hence, I coming face to face [with them] shall now be an easy prey [lit. fit to be murdered by them], like a mouse coming in front of a deadly snake greedy of frogs. What would you be doing, sitting here?

Cārudatta:—All right! Just stay on; I shall conclude [my] meditation.

(*Behind the curtain*)—Stay, Vasantasenā, stay.

(*Then enter* Vasantasenā *being followed by* Viṭa, Śakāra *and* Ceṭa)

Viṭa:—Vasantasenā, stay, stay.

Why are you running away through fear, throwing away [your] delicate nature, stamping [your] feet skilful in the art of dancing, with [your] eyes directing terrified and tremulous glances, like a female deer frightened at the pursuit by a hunter? (17)

शकार —चिट्ठ वशन्तशेणिए चिट्ठ।

किं याशि धावशि पलाअशि पक्खलन्ती
वाशू पशीद ण मलिश्शशि चिट्ठ दाव।
कामेण दज्झदि हु मे हडके तवश्शी
अङ्गाललाशिपडिदे विअ मंशखण्डे ॥ १८ ॥

[तिष्ठ वसन्तसेनिके तिष्ठ।
किं यासि धावसि पलायसे प्रस्खलन्ती वासु प्रसीद न मरिष्यसि तिष्ठ तावत्।
कामेन दह्यते खलु मे हृदय तपस्वि अङ्गारराशिपतितमिव मांसखण्डम् ॥]

चेट —अज्जुके चिट्ठ चिट्ठ।

उत्तासिता गच्छसि अन्तिका मे संपुण्णपुच्छा विअ गिम्हमोरी।
ओवग्गदी शामिअभट्टके मे वण्णे गडे कुक्कुडशावके व्व ॥ १९ ॥

[आर्ये तिष्ठ तिष्ठ।
उत्त्रासिता गच्छस्यन्तिकान्मम सपूर्णपक्षेव ग्रीष्ममयूरी।
अवल्गति स्वामिभट्टारको मम वने गतः कुक्कुटशावक इव ॥]

विट —वसन्तसेने तिष्ठ तिष्ठ।

किं यासि बालकदलीव विकम्पमाना
रक्तांशुकं पवनलोलदशं वहन्ती।
रक्तोत्पलप्रकरकुड्मलमुत्सृजन्ती
टङ्कैर्मनःशिलगुहेव विदार्यमाणा ॥ २० ॥

Sakara —Stand, Vasantasena, stand.

Why are you going, running, fleeing [all] stumbling? Young maiden, be calm, you would not die, stand awhile. My poor heart is indeed being burnt up by Madana [love], like a piece of flesh fallen in a heap of burning coals (18)

Ceta —Noble lady, stay, stay

Greatly frightened, you go away from near me, like a pea-hen in the summer season with [her] plumage [in] full [display] my lord and master is stalking up like the young one of a cock gone into the forest. (19)

Vita —Vasantasena, stand, stand!

Why are you, shaking violently like a young plantain tree, running away, wearing a red silken garment with the skirts moving about owing to the wind, [and] throwing off buds of a mass of red lotuses, like a cavern of red arsenic being torn off with chisels! (20)

शकार —चिट्ठ वशन्तशेणिए चिट्ठ ।

मम मअणमणङ्ग मम्मथ वड्ढअन्ती
णिशि अ शअणके म णिद्दअ आक्खिवन्ती ।
पशलशि भअभीदा पक्खलन्ती खलन्ती
मम वशमणुजादा लावणश्शेव कुन्ती ॥ २१ ॥

[तिष्ठ वसन्तसेनिके तिष्ठ ।
मम मदनमनङ्ग मन्मथं वर्धयन्ती निशि च शयनके मम निद्रामाक्षिपन्ती ।
प्रसरसि भयभीता प्रस्खलन्ती स्खलन्ती मम वशमनुयाता रावणस्येव कुन्ती ॥] १

विट —वसन्तसेने

किं त्वं पदैर्मम पदानि विशेषयन्ती
व्यालीव यासि पतगेन्द्रभयाभिभूता ।
वेगादहं प्रविसृतं पवनं न रुन्ध्यां
त्वन्निग्रहे तु वरगात्रि न मे प्रयत्नः ॥ २२ ॥

शकार —भावे भावे

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका
णिण्णाशा कुलणाशिका अवशिका कामश्श मञ्जूशिका ।
एशा वेशवहू शुवेशणिलआ वेशङ्गणा वेशिआ
एशे शे दश णामके मइ कले अज्जावि मं णेच्छदि ॥ २३ ॥

Śakara —Stay Vasantasena stay

Increasing [in intensity] my love passion [and] amour and interrupting my sleep at night on the bed you are moving off frightened owing to fear stumbling and greatly stumbling having come into my power like Kunti [into that] of Ravana (21)

Vita —Vasantasena

Why are you surpassing [in speed or going beyond] my steps with [your] steps running away like a female serpent overcome with fear of the lord of birds? Shooting off with speed can I not arrest the wind [itself]? But O fair limbed one there [can be] no effort on my part for overtaking you (22)

Śakara —Bhava, Bhava!

This one—the whip of love snatching away coins [or money] fish eater dancer noseless [or flat nosed] family destroyer not controllable casket of love this one a courtezan, an abode of fine ornaments [or apparel] a prostitute a harlot—these [are] the ten names given [lit made] by me to her [still] even now she desires me not! (23)

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१ निरुन्ध्यां ।

[भाव भाव
एषा नाणकमोषिकामकशिका मत्स्याशिका लासिका
निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।
एषा वेशवधूः सुवेशनिलया वेशाङ्गना वेशिका
एतान्यस्या दश नामकानि मया कृतान्यद्यापि मां नेच्छति ॥]

विटः—
प्रसरसि भयविक्लवा किमर्थं प्रचलितकुण्डलघृष्टगण्डपार्श्वा ।
विटजननखघट्टितेव वीणा जलधरगर्जितभीतसारसीव ॥ २४ ॥

शकारः—झणझणन्तबहुभूशणशद्दमिश्शं
किं दोव्वदी विअ पलाअशि लामभीदा ।
एशे हलामि शहशत्ति जधा हणूमे
विश्शावशुश्श बहिणिं विअ तं शुभद्दम् ॥ २५ ॥
[झणझणायमानबहुभूषणशब्दमिश्रं किं द्रौपदीव पलायसे रामभीता ।
एष हरामि सहसेति यथा हनूमान्विश्वावसोर्भगिनीमिव तां सुभद्राम् ॥]

चेटः—
लामेहि अ लाअवल्लहं तो खाहिशि मच्छमंशकम् ।
एदेहिं मच्छमंशकेहिं शुणआ मलअं ण शेवन्ति ॥ २६ ॥
[रमय च राजवल्लभं ततः खादिष्यसि मत्स्यमांसकम् ।
एताभ्यां मत्स्यमांसाभ्यां श्वानो मृतकं न सेवन्ते ॥]

Vita —

For what purpose are you, overwhelmed with fear, moving off, with [your] cheek regions [or, sides] rubbed against the ear-rings tossing about like a lute struck fast by the nails of the Vita people [or] like a female Sārasa frightened at the thundering of the clouds? (24)

Śakāra —

Why are you fleeing away like Draupadī afraid of Rāma, in a manner in which there is a mingling of the tinkling sounds of many ornaments? Here I [shall] take [you] off suddenly, like Hanumat, that [well known] Subhadrā, Viśvāvasu's daughter! (25)

Ceta —Sport indeed with the king's favourite, and then [or, as a result of that] you would eat fish and meat. By these [two] fish and meat, the dogs [also] do not take to a dead body (26)

विटः—भवति वसन्तसेने ३

किं त्वं कटीतटनिवेशितमुद्वहन्ती
ताराविचित्ररुचिरं रशनाकलापम् ।
वक्त्रेण निर्मथितचूर्णमनःशिलेन
त्रस्ता द्रुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

शकारः—
अम्हेहिं चण्ड आहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं ।
पलाशि शिग्घं तुलिदं शवेग्गं शवेण्टणं मे हलअं हलन्ती ॥ २८ ॥
[अस्माभिश्चण्डमभिसार्यमाणा वने शृगालीव कुक्कुरैः ।
पलायसे शीघ्रं त्वरितं सवेगं सवृन्तं मम हृदयं हरन्ती ॥]

वसन्तसेना—पल्लवआ पल्लवआ परहुदिए परहुदिए । [पल्लवक पल्लवक ३
परभृतिके परभृतिके ।]

शकारः—(सभयम्) भावे भावे मणुश्शे मणुश्शे । [भाव भाव मनुष्या
मनुष्याः ।]

विटः—न भेतव्यं न भेतव्यम् । ६

वसन्तसेना—माहविए माहविए । [माधविके माधविके ।]

विटः—(सहासम्) मूर्ख परिजनोऽन्विष्यते । ५

Vita —Lady, Vasantasena

Why are you, wearing a girdle zone placed round the region of the hips [or, waist] and shining picturesquely like the stars [or, owing to the pearls] running away quickly, frightened, like a city-deity, with [your] face surpassing powdered red arsenic? (27)

Sakāra —

Being hotly pursued by us, like a female jackal by dogs in a *forest*, you are *fleeing* quickly, *hastily* [and] with speed, carrying [with you] my heart with [its] stem! (28)

Vasantasena —Pallavaka Pallavaka! Parabhrtika, Parabhrtika!

Sakāra —(*With fear*) Bhāva Bhāva! [She is calling for] men, men!

Vita —Fear not, fear not

Vasantasenā —Madhavika Madhavika!

Vita —(*Laughingly*) Fool! Servants are being sought [by her]!

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1 सस्मितम् ।

शकारः—भावे भावे इत्थिआं अण्णेशदि । [भाव भाव स्त्रियमन्वेषयति ।]

विटः—अथ किम् ।

शकारः—इत्थिआणं शद मालेमि । शूले हगे । [स्त्रीणां शतं मारयामि । शूरोऽहम् ।]

वसन्तसेना—(शून्यमवलोक्य) हद्धी हद्धी कधं परिअणो वि परिब्भट्टो । एत्थ मए अप्पा सअं ज्जेव रक्खिदव्वो । [हा धिक् हा धिक् । कथं परिजनोऽपि परिभ्रष्टः । अत्र मयात्मा स्वयमेव रक्षितव्यः ।]

विटः—अन्विष्यतामन्विष्यताम् ।

शकारः—वसन्तशेणिए विलव विलव परहुदिअं वा पल्लवअं वा शव्वं एव्व वशन्तमाशम् । मए अहिशालिअन्तीं तुमं के पलित्ताइश्शदि ।

किं भीमशेणे जमदग्गिपुत्ते कुन्तीशुदे वा दशकन्धले वा ।
एशे हगे गेण्हिय केशहत्थे दुश्शाशणश्शाणुकिदिं कलेमि ॥ २९ ॥

णं पेक्ख णं पेक्ख ।

अशी शुतिक्खे वलिदे अ मत्तके कप्पेम शीशं उद मालएम वा ।
अलं तवेदेण पलाइदेण मुमुक्खु जे होदि ण शे क्खु जीआदि ॥ ३० ॥

Sakāra—Bhāva, Bhāva! Is she searching for a woman!

Vita—Just so

Sakāra—A century of women, I [can] kill. Brave [am] I [to that extent]!

Vasantasenā—(*Finding herself all alone*) Oh fie! Alas! How, even the attendants have slipped away! Now in the present case [my] self will have to be protected by myself alone

Vita—Search for, search for [them]

Sakāra—Vasantasenā, shout out, shout out for Parabhṛtikā, or for Pallavaka, or for the matter of that, the whole Vasanta month Who could protect you being pursued by me—

Bhīmasena, the son of Jamadagni or the ten-necked one, the son of Kunti? Here I grasping [you] by the mass of hair would act in imitation of Duhśāsana! (29)

Just see, just see—

[My] sword [is] very sharp and [your] head turned [this way], I shall cut off the head or for the matter of that, kill [you] Enough of this your running away. One who is on the point of death [because of my determination to kill him] would indeed not live [even if he were to run away]! (30)

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१ वा ।

[वसन्तसेनिके तिष्ठ तिष्ठ परभृतिका वा पल्लवक वा सर्वमेव वसन्तमासम् । मयाभिसार्यमाणा त्वा क परित्रास्यते ।

किं भीमसेनो जमदग्निपुत्र कुन्तीसुतो वा दशकन्धरो वा ।
एषोऽह गृहीत्वा केशहस्ते दु शासनस्यानुकृति करोमि ॥

ननु प्रेक्षस्व ननु प्रेक्षस्व ।

असि सुतीक्ष्णो वल्गित च मस्तक कल्पये शीर्षमुत मारयामि वा ।
अल तवैतेन पलायितेन मुमूर्षुर्या भवति न स खलु जीवति ॥]

वसन्तसेना—अज्ज अबला क्खु अहम् । [आर्य अबला खल्वहम् ।]

विट —अत एव ध्रियसे ।

शकार —अदो ज्जेव ण मालीअशि । [अत एव न मार्यसे ।]

वसन्तसेना—(स्वगतम्) कध अणुणओ वि शे भअ उप्पादेदि । भोदु । एव्व दाव । (प्रकाशम्) अज्ज इमादो किंपि अलङ्करण तक्कीअदि । [कथमनुनयोऽप्यस्य भयमुत्पादयति । भवतु । एव तावत् । आर्य अस्मात्किमप्यलङ्करण तर्क्यते ।]

विट —शान्तम् । भवति वसन्तसेने न पुष्पमोषमर्हत्युद्यानलता । तत्कृत मलङ्करणे ।

वसन्तसेना—ता किं क्खु दाणिम् । [तत्किं खल्विदानीम् ।]

शकार —हगे वलपुलिशमणुश्शे वाशुदेवके कामइदव्वे । [अह वरपुरुषमनुष्यो वासुदेव कामयितव्य ।]

Vasantasena —Sir, I am indeed a [helpless] woman!

Vita —Hence alone you [still] live!

Śakāra —Hence alone you are not being killed!

Vasantasena —(*To herself*) How, even his courtesy [or propitiation] creates terror [in me] Well, [I shall do] just thus (*Aloud*) Sir, is some ornament or other being sought from this [person, that is me]?

Vita —God forbid [lit peace]! Lady, Vasantasenā, a garden creeper does not deserve to be robbed of [its] blossoms So, away with [that is, speak not of] the ornaments!

Vasantasenā —Then what indeed [is it] now [that you harass me for]?

Śakāra —I, an excellent person and a human being [a veritable] Vasudeva ought to be made love to [by you]

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१ शान्त पापम् । २ देवपुलिशे मणुश्शे ।

वसन्तसेना—(सक्रोधम्) शन्नं शन्तम् । अवेहि । अणज्ज मन्तेसि । [शान्तं शान्तम् । अपेहि । अनार्यं मन्त्रयसि ।]

२५ शकारः—(संतालिकं विहस्य) भावे भावे पेक्ख दाव । मं अन्तलेण शुशिणिद्धा एशा गणिआदालिआ णम् । जेण मं भणादि— एहि । शन्तेशि । किलिन्तेशि त्ति । हगे ण गामन्तलं ण णअलन्तलं वा गडे । अज्जुके शवामि
२६ भावश्श शीश अत्तणकेहिं पादेहिं । तव ज्जेव पश्चाणुपाश्चिआए आहिण्डन्ते शन्ते किलिन्ते म्हि शवुत्ते । [भाव भाव प्रेक्षस्व तावत् । मामन्तरेण सुस्निग्धैषा गणिकादारिका ननु । येन मां भणति— एहि । श्रान्तोऽसि । क्लान्तोऽसि इति । अहं न
२७ ग्रामान्तरं न नगरान्तरं वा गतः । भट्टालिके शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम् । तवैव पृष्ठानुपृष्ठिकयाहिण्डमानः श्रान्तः क्लान्तोऽस्मि संवृत्तः ।]

विटः—(स्वगतम्) अये कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छति
३० मूर्खः । (प्रकाशम्) वसन्तसेने वेशवासविरुद्धमभिहितं भवत्या । पश्य

तरुणजनसहायश्चिन्त्यतां वेशवासो
विगणय गणिका त्वं मार्गजाता लतेव ।
वहसि हि धनहार्यं पण्यभूतं शरीरं
सममुपचर भद्रे सुप्रियं चाप्रियं च ॥ ३१ ॥

Vasantasena —(*Indignantly*) Shut up! Stop! Get away You talk of something unworthy!

Sakāra —(*Laughing while clapping his hands*) Bhāva, Bhāva, just see I say, this courtezan girl [is] extremely (su) affectionate towards me so that [she] says to me—'Come on, you are tired, you are fatigued' [Now] I have not gone to another village or to another city Lady, I swear by the head of Bhāva, [and] by my own feet, that I have become tired [and] fatigued, wandering about close upon your heels alone!

Vita :—(*To himself*) Oh, how [this] fool understands 'fatigued' when [she] has said 'Shut up'. (*Aloud*) Vasantasenā, your ladyship has said [something] contrary to [your] stay in the Courtezan square See—

'Let it be borne in mind that the stay in the Courtezan quarters [illegible]

be secured by wealth. Good lady, wait upon [therefore] equally one very agreeable and one disagreeable [to you]' (31)

१ सहस्रतारं । २ मं dropped. ३ वारिय या ।

अपि च

वाप्यां स्नाति विचक्षणो द्विजवरो मूर्खोऽपि वर्णाधम
फुल्लां नाम्यति वायसोऽपि हि लतां या नामिता बर्हिणा।
ब्रह्मक्षत्रविशस्तरन्ति च यया नावा तयैवेतरे
त्वं वापीव लतेव नौरिव जनं वेश्यासि सर्वं भज ॥ ३२ ॥

वसन्तसेना—गुणो क्खु अणुराअस्स कारणम् ण उण बलक्कारो।
[गुण खल्वनुरागस्य कारणम् न पुनर्बलात्कार ।]

शकार—भावे भावे एशा गब्भदाशी कामदेवाअदणुज्जाणादो पहुदि २
ताह दलिद्दचालुदत्ताह अणुलत्ता ण मं कामेदि। वामदो तश्श घलम्। जधा
तव मम अ हत्थादो ण एशा पलिब्भशदि तधा कलेदु भावे। [भाव भाव एषा
गर्भदासी कामदेवायतनोद्यानात्प्रभृति तस्य दरिद्रचारुदत्तस्यानुरक्ता न मां कामयते। ६
वामतस्तस्य गृहम्। यथा तव मम च हस्तान्नैषा परिभ्रश्यति तथा करोतु भाव ।]

विट—(स्वगतम्) यदेव परिहर्तव्यं तदेवोद्धाहरति मूर्ख । कथं, वसन्त-
सेनार्यचारुदत्तमनुरक्ता। सुष्ठु खल्विदमुच्यते—रत्नं रत्नेन संगच्छते इति। तद्ग- ९
च्छतु। किमनेन मूर्खेण। (प्रकाशम्) काणेलीमात वामतस्तस्य सार्थवाहस्य गृहम्।

And further,

A well versed eminent Brahmana as also an idiot of the lowest caste—[both] bathe in [the same] well, even a crow again bends down the same blossomed creeper that was bent down by a pea cock, by the same boat by which Brahmanas Ksatriyas and Vaisyas cross over [the river] cross the others (that is the Sudras] You are a courtezan, like the well, like the creeper like the boat [so] wait upon all people [without discrimination] (32)

Vasantasena—Merit indeed [is] the cause [or inspirer] of love, not again force

Śakāra—Bhava, Bhava, this slave-by birth deeply attached to that poor Cārudatta since [her visit to] the garden of the Kāmadeva temple, *does not love me* His house [is] *to the left*. So, let Bhava so arrange that this one does not slip away from your [his] or my hands.

Vita—(*To himself*) [This] fool is relating the very thing that ought to be kept back What, Vasantasena [is] deeply attached to the noble Cārudatta! It is indeed well said—'A gem is united with a gem' So, let her go. What

शकारः—अध इ। वामदो तश्श घलम्। [अथ किम्। वामतस्तस्य गृहम्।]

वसन्तसेना—(स्वगतम्) अम्मेहे। वामदो तस्स गेहं त्ति जं सच्चम् अवरज्झन्तेण वि दुज्जणेण उवकिदम् जेण पिअसङ्गम पाविदम्[१]। [आश्चर्यम्। वामतस्तस्य गृहमिति यत्सत्यम् अपराध्यतापि दुर्जनेनोपकृतम् येन प्रियसङ्गम प्रापितः।]

शकारः—भावे भावे बलिअं क्खु अन्धआले माशलाशिपविट्ठा विअ मशीगुडिआ दीशन्दी ज्जेव पणट्ठा वशन्तशेणिआ। [भाव भाव बलीयसि खल्वन्धकारे माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेनिका।]

विटः—अहो बलवानन्धकारः। तथाहि।

आलोकविशाला मे सहसा तिमिरप्रवेशविच्छिन्ना।
उन्मीलितापि दृष्टिर्निमीलितेवान्धकारेण ॥ ३३ ॥

अपि च

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ ३४ ॥

शकारः—भावे भावे अण्णेशामि वशन्तशेणिअम्। [भाव भाव अन्विष्यामि वसन्तसेनिकाम्।]

[have I to do] with this fool (*Aloud*) Bastard, [is] the house of that big merchant to the left?

Sakāra —Just so His house [is] to the left

Vasantasenā —(*To herself*) Ah! To speak the truth, by [saying] that his house [is] to the left, the wicked fellow, although offending [me] has [actually] obliged [me] in that, union with [my] beloved has been accomplished.

Sakāra —Bhava Bhava, in [the] pitchy darkness indeed, has disappeared [or been quite lost] Vasantasenā while just being seen, like a small ball of soot entering into a heap of black beans

Vita —Oh [How] dense [is the] darkness! For,

My eye [sight] reaching far when there is light, [but] suddenly cut off by entering into gloom, although fully opened up is as though closed up by darkness! (33)

And further,

Darkness is as though, besmearing the limbs the sky is, as though, showering forth [black] collyrium, the eye-sight, like service of an unworthy person, has become fruitless! (34)

Sakāra —Bhāva Bhāva! I shall make a search for Vasantasenā

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१ पाविदा।

विटः—काणेलीमातः, अस्ति किंचिदिदं यदुपलक्षयसि ।

शकार —भावे भावे किं विअ । [भाव भाव किमिव ।]

विट —भूषणशब्दं सौरभ्यानुविद्धं माल्यगन्धं वा ।

शकार —शुणामि मल्लगन्धं । अन्धआलपूलिदाए उण णाशिआए ण शुव्वत्तं पेक्खामि भूशणशद्दं । [शृणोमि माल्यगन्धम् । अन्धकारपूरितया पुनर्नासिकया न सुव्यक्तं पश्यामि भूषणशब्दम् ।]

विट —(जनान्तिकम्) वसन्तसेने

काम प्रदोषतिमिरेण न दृश्यसे त्वं
सौदामिनीव जलदोदरसंधिलीना ।
त्वां सूचयिष्यति तु माल्यसमुद्भवोऽयं
गन्धश्च भीरु मुखराणि च नूपुराणि ॥ ३५ ॥

श्रुतं वसन्तसेने ।

वसन्तसेना—(स्वगतम्) सुदं गहिदं अ । (नाट्येन नूपुराण्युत्सार्य माल्यानि चापनीय किंचित्परिक्रम्य हस्तेन परामृश्य) अम्मो भित्तिपरामरिससूइदो पक्खदुआरओ वत्तु एसो । जाणामि अ संजोएण गेहस्स संवुदं पक्खदुआरअं । [श्रुतं गृहीतं च । अहो भित्तिपरामर्शसूचितः पक्षद्वारकः खल्वेषः । जानामि च संयोगेन गेहस्य संवृतं पक्षद्वारकम् ।] १

Vita.—Bastard! is there any indication [of her] which you note?

Sakara.—Bhava Bhava! What like?

Vita.—The tinkling of the ornaments or the scent of the garlands blended with sweet fragrance.

Sakara.—I hear the scent of the garlands but I cannot see quite distinctly the tinkling of the ornaments with [my] nose filled with darkness.

Vita.—(Aside) Vasantasena!

True, you are not seen owing to the evening gloom like the lightning lying hidden in the gap of the cloud interior, but this scent again arising from the garlands would point out to you [and O] timid one, the anklets likewise [are] noisy. (35)

Did you hear, Vasantasena?

Vasantasena.—(To herself) I have heard and [also] understood. (*Gestures showing pulling up her anklets, and taking off the garlands, moving about a little, and feeling by the hand*) Ah! This [is] indeed a side door indicated by the feel about the wall.

१ संवुत्ताना ।

चारुदत्तः—वयस्य समाप्तजपोऽस्मि । तत्सांप्रतं गच्छ । मातृभ्यो बलिमुपहर।

विदूषकः—भो ण गमिस्सम् । [भोः न गमिष्यामि ।]

चारुदत्तः—धिक्कष्टम् ।

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृदः स्फारीभवन्त्यापदः ।
सत्त्वं ह्रासमुपैति शीलशशिनः कान्तिः परिम्लायते
पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ॥ ३६ ॥

अपि च

संगं नैव हि कश्चिदस्य कुरुते संभाषते नादरा-
त्संप्राप्तो गृहमुत्सवेषु धनिनां सावज्ञमालोक्यते ।
दूरादेव महाजनस्य विहरत्यल्पच्छदो लज्जया
मन्ये निर्धनता प्रकाममपरं षष्ठं महापातकम् ॥ ३७ ॥

अपि च

And I know by the joining [of the panes] that the side-door of the house is closed up

Cārudatta —Friend, I have finished the muttering of the Mantras So go now; offer oblation to the Mothers

Vidūṣaka —Oh, I will not go

Cārudatta —Fie! Alas!

Owing to [his] poverty, a man's relatives do not stand by [or, act up to his] words [his] extremely intimate friends turn [their] faces away [from him], miseries multiply; [his] spirit declines, the lustre of the moon in the form of [his] character fades away, and what sinful deed is done even by others is attributed to [or, regarded as possibly done by] him. (36)

And further,

No one, verily, keeps company with him, or converses respectfully [with him], when gone to the mansions of the wealthy on festive occasions, he is looked down upon with contempt, having [only] scanty clothing he moves about only at a distance from the big people, owing to shame, I willingly consider pennilessness as another sixth great sin! (37)

And further

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१ महता।

दारिद्र्य शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा ।
विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥ ३८ ॥

विदूषकः—(सवैलक्ष्यम्) भो वअस्स जइ मए गन्तव्वम् ता एसा वि मे सहाइणी रदणिआ भोदु । [भो वयस्य यदि मया गन्तव्यम् तदेषापि मम सहायिनी रदनिका भवतु ।]

चारुदत्तः—रदनिके मैत्रेयमनुगच्छ ।

चेटी—जं अज्जो आणवेदि । [यदार्य आज्ञापयति ।]

विदूषकः—भोदि रदणिए गेण्ह बलिं पदीवं अ । अहं अपावुदं पक्खदुआरअं करेमि । [भवति रदनिके गृहाण बलिं प्रदीपं च । अहमपावृतं पक्षद्वारकं करोमि ।]

(तथा करोति)

वसन्तसेना—मम अब्भुववत्तिणिमित्तं विअ अवावुदं पक्खदुआरअम् । ता जाव पविसामि । (दृष्ट्वा) हद्धी हद्धी । कथं पदीवो । [ममाभ्युपपत्तिनिमित्तमिवापावृतं पक्षद्वारकम् । तद्यावत्प्रविशामि ।...हा धिक् हा धिक् । कथं प्रदीपः ।]

(पटान्तेन निर्वाप्य प्रविष्टा)

चारुदत्तः—मैत्रेय किमेतत् ।

विदूषकः—अवावुदपक्खदुआरएण पिण्डीभूदेण वादेण णिव्वाविदो पदीवो ।

[O] Poverty ! I feel sorry for you—having stayed thus in our body like a friend, where would you be going when I, luckless that I am, have [my] body lost [lit. dead]?—this [is] my anxiety ! (38)

Vidūṣaka :—(*With embarrassment*) O friend, if I must go, then let this Radanikā also be my companion [that is, accompany me]

Cārudatta —Radanikā, follow Maitreya.

Ceṭī :—As the noble one commands

Vidūṣaka :—Worthy [or, lady] Radanikā, take the oblation and the lamp. I shall unfasten the side door. [*Does accordingly*

Vasantasenā —The side-door has been unfastened as though for the purpose of favouring me. So, I shall just enter. (*Seeing*) Alas ! Oh, the pity of it ! How, a lamp !

[*Putting out the lamp with the skirt of her garment, goes in*

Cārudatta :—Maitreya, what [is] this?

Vidūṣaka :—The lamp has been extinguished by the wind coming in a gust, owing to the side-door being opened. Worthy

भोदि रदणिए णिक्कम तुमं पक्खदुआरएण। अहंपि अब्भन्तरचदुस्सालादो पदीवं पज्जालिअ आअच्छामि। [अपावृतपक्षद्वारेण पिण्डीभूतेन वातेन निर्वापितः प्रदीपः। भवति रदनिके निष्क्राम त्वं पक्षद्वारकेण। अहमप्यभ्यन्तरचतुःशालातः प्रदीपं प्रज्वाल्यागच्छामि।] (इति निष्क्रान्तः)

शकारः—भावे भावे अण्णेशामि वशन्तशेणिअम्। [भाव भाव अन्वेषयामि वसन्तसेनिकाम्।]

विटः—अन्विष्यतामन्विष्यताम्।

शकारः—(तथा कृत्वा) भावे भावे गहिदा गहिदा। [भाव भाव गृहीता गृहीता।]

विटः—मूर्ख नन्वहम्।

शकारः—इदो दाव भविअ एअन्ते भावे चिट्ठदु। (पुनरन्विष्य चेटं गृहीत्वा) भावे भावे गहिदा गहिदा। [इतस्तावद्भूत्वा एकान्ते भावस्तिष्ठतु। ...भाव भाव गृहीता गृहीता।]

चेटः—भट्टके चेडे हगे। [भट्टारक चेटोऽहम्।]

शकारः—इदो भावे इदो चेडे। भावे चेडे चेडे भावे। तुम्हे दाव एअन्ते चिट्ठ। (पुनरन्विष्य रदनिकां केशेषु गृहीत्वा) भावे भावे शंपदं गहिदा गहिदा वशन्तशेणिआ।

Radanika you get out by the side-door I, on my part, would come, having lighted the lamp from the inner quadrangle [*Exit*

Śakara —Bhāva, Bhāva, I shall make a search for Vasantasenā!

Vita —Search on, search on

Śakāra —(*Doing accordingly*) Bhāva, Bhāva, [she is] caught caught!

Vita —Fool, [it is] I surely

Śakāra —Just going to this side, let Bhāva stay on in a corner (*Searching again, and taking hold of* Ceta) Bhāva, Bhāva, [she is] caught, caught!

Ceta —Master, [it is] I, Ceta

Śakāra —Here, Bhāva, here Ceta Bhāva, Ceta; Ceta, Bhāva Both of you, stay on just in a corner (*Again searching, grasping* Radanikā *by the hair*) Bhāva, Bhāva, now is caught, [definitely] caught Vasantasenā.

अन्धआले पलाअन्ती मल्लगन्धेण शूइदा ।
केशविन्दे पलामिट्टा चाणक्केणेव्व दोव्वदी ॥ ३९ ॥

[इतो भावः इतश्चेटः । भावश्चेटः चेटो भावः । युवां तावदेकान्ते तिष्ठतम् ।
भाव भाव साम्प्रतं गृहीता गृहीता वसन्तसेनिका ।
अन्धकारे पलायमाना माल्यगन्धेन सूचिता ।
केशवृन्दे परामृष्टा चाणक्येनेव द्रौपदी ॥]

विटः —एषासि वयसो दर्पात्कुलपुत्रानुसारिणी ।
केशेषु कुसुमाढ्येषु सेवितव्येषु कर्षिता ॥ ४० ॥

शकारः —एशाशि वाशू शिलशि ग्गहीदा केशेशु वालेशु शिलोलुहेशु ।
अक्कोश विक्कोश लवाहिचण्डं शंभुं शिवं शंकलमीशलं वा ॥४१॥

[एषासि वासु शिरसि गृहीता केशेषु बालेषु शिरोरुहेषु ।
आक्रोश विक्रोश लपाधिचण्डं शम्भुं शिवं शंकरमीश्वरं वा ॥]

रदनिका—(सभयम्) किं अज्जमिस्सेहिं ववसिदम् । [किमार्यमिश्रैर्व्यवसितम् ।]

विटः—काणेलीमातः अन्य एवैष स्वरसंयोगः ।

शकारः —भावे भावे जधा दहिशलपलिलुद्धाए मज्जालीए शलपलिवत्ते होदि तधा दाशीए धीए शलपलिवत्ते कडे । [भाव भाव यथा दधिशरपरिलुब्धाया मार्जारिकायाः स्वरपरिवृत्तिर्भवति तथा दास्याः पुत्र्या स्वरपरिवृत्तिः कृता ।]

fleeing away in the darkness, betrayed [or, indicated] by the scent of garlands, taken hold of by the mass of hair, like Draupadi by Canakya (39)

Vita —

Here are you dragged by the hair rich [that is decorated] with flowers, and fit to be honoured,—you going after, through the pride of youth, a nobly-born person. (40)

Sakāra —

Here are you, girl, taken hold of, by [your] head, hair, locks, tresses, shout out, scream, cry loudly enough for Śambhu, Siva, Sankara or Isvara ! (41)

Radanikā —(*With fear*) What are [you] honourable gentlemen bent upon doing [or driving at]?

Vita —Bastard, quite different [is] this voice !

Śakāra —Bhāva, Bhava, just as there is the change of voice of a she-cat greedy of the cream of curds, so has been effected a change of voice by [this] daughter of a whore

१ केशहस्ते ।

विट —कथं स्वरपरिवर्तः कृतः । अहो चित्रम् । अथवा किमत्र चित्रम् ।

इयं रङ्गप्रवेशेन कलानां चोपशिक्षया ।
वञ्चनापण्डितत्वेन स्वरनैपुण्यमाश्रिता ॥ ४२ ॥

(प्रविश्य) विदूषक —ही ही भो पदोसमन्दमारुदेण पसुबन्धोवणीदस्स विअ छागलस्स हिअअं फरफुराअदि पदीवो । (उपसृत्य रदनिकां दृष्ट्वा) भो रदणिए ! [आश्चर्यं भो प्रदोषमन्दमारुतेन पशुबन्धापनीतस्य छागलस्य हृदयम् फुरफुरायते प्रदीपः । भो रदनिके ।]

शकार —भावे भावे मणुश्शे मणुश्शे । [भाव भाव मनुष्यो मनुष्यः ।]

विदूषक —जुत्तं णेदम् सरिसं णेदम् जं अज्जचारुदत्तस्स दलिद्ददाए संपदं परपुरिसा गेहं पविसन्ति । [युक्तं नेदम् सदृशं नेदम् यदार्यचारुदत्तस्य दरिद्रतया सांप्रतं परपुरुषा गेहं प्रविशन्ति ।]

रदनिका—अज्ज मित्तेअ पेक्ख मे परिहवम् । [आर्य मैत्रेय प्रेक्षस्व मे परिभवम् ।]

विदूषक —किं तव परिहवो । आदु अम्हाणम् । [किं तव परिभवः । अथवास्माकम् ।]

रदनिका— णं तुम्हाणं जेव । [ननु युष्माकमेव ।]

विदूषक — किं एसो बलक्कारो । [किमेष बलात्कारः ।]

Vita —What [by her] has been effected a change of voice ! How strange ! Or what [is] there strange [about it] ?

Owing to practice on the stage and by the training in the arts this one has attained to a skilful use of the voice, by [her] proficiency in deception　(42)

(*Entering*) **Vidūṣaka** —Ha Ha ! Oh ! By the gentle evening breeze is fluttering up the lamp like the heart of a goat brought near the slaughter post [in the sacrifice] ! (*Approaching, beholding* Radanikā) O Radanikā

Śakara —Bhava, Bhāva ! A man, a man

Vidūṣaka —This [is] not proper, this [is] not becoming that as a result of the noble Cārudatta's poverty strangers should now be entering [his] house !

Radanikā —Noble Maitreya look at [this] insult [offered] to me

Vidūṣaka —What ! Insult to you or to us ?

Radanikā —Surely, to yourselves alone

Vidūṣaka —Is this violence [done to you] ?

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१ णादम् । २ पदमिआ-त ।

रदनिका—अध इ। [अथ किम्।]

विदूषक —सच्चम्। [सत्यम्।]

रदनिका—सच्चम्। [सत्यम्।]

विदूषक —(सक्रोध दण्डकाष्ठमुद्यम्य) मा दाव। भो सके गेहे कुक्कुरो वि दाव चण्डो भोदि किं उण अह बम्हणो। ता एदिणा अम्हारिसजणभाअधेअकुडिलेन दण्डकट्ठेण दुट्ठस्स विअ सुक्खाणवेणुअस्स मत्थअ दे पहारेहिं कुट्टइस्सम्। [मा तावत्। भो स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति किं पुनरह ब्राह्मण। तदेतेनास्मादृशजनभागधेयकुटिलेन दण्डकाष्ठेन दुष्टस्येव शुष्कवेणुकस्य मस्तक ते प्रहारै कुट्टयिष्यामि।]

विट— महाब्राह्मण मर्षय मर्षय।

विदूषक —(विट दृष्ट्वा) ण एत्थ एसो अवरज्झदि। (शकार दृष्ट्वा) एसो क्खु एत्थ अवरज्झदि। अरे रे राअसालअ सठाणअ दुज्जण दुम्मणुस्स जुत्त णेदम्। जइ वि णाम तत्तभव अज्जचारुदत्तो दलिद्दो सवुत्तो ता किं तस्स गुणेहिं ण अलंकिदा उज्जइणी। जेण तस्स गेह पविसिअ परिअणस्स ईरिसो उवमद्दो करीअदि।

Radanika —Ju t so

Vidūsaka —Sure [or, true] ?

Radanikā —Sure

Vidusaka —(*Angrily raising his wooden staff*) [You must] not [act] thus Oh in his own abode, even a dog becomes for the matter of that terrifying what then of me a Brahmana? So, with this wooden staff crooked [also perverse] like the fortune of people like us I shall batter down your head with blows, like the top of a bad [or damaged] dry bamboo.

Vita —Pardon great Brahmana pardon

Viduṣaka —(*Beholding* Vita) Not this one is the offender in this case (*Beholding* Śakara) *Thus one* indeed is the offender O you king s brother in law, Samsthānaka villain wicked man this [is] not proper Even if it be granted that the worthy noble Carudatta has become a pauper, is it not that by his merits has been adorned Ujjayini, that such insult is offered to [his] servants having entered his house?

१ ण्णेदम्।

मा दुग्गदोत्ति परिहवो णत्थि कअन्तस्स दुग्गदो णाम।
चारित्तेण विहीणो अड्ढो वि अ दुग्गदो होइ ॥ ४३ ॥

[नार्योऽपराध्यति। एष खल्वत्रापराध्यति। अरे रे राजश्यालक संस्थानक दुर्जन दुर्मनुष्य उक्तं नेदम् यद्यपि नाम तत्रभवानार्यचारुदत्तो दरिद्रः संवृत्त
३ तत्किं तस्य गुणैर्नालङ्कृतोज्जयिनी। येन तस्य गृहं प्रविश्य परिजनस्येदृश उपमर्दः क्रियते।

मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम।
६ चारित्र्येण विहीन आढ्योऽपि च दुर्गतो भवति ॥]

विट —(सवैलक्ष्यम्) महाब्राह्मण मर्षय मर्षय। अन्यजनशङ्कया खल्विदमनुष्ठितम् न दर्पात्। पश्य

सकामान्विष्यतेऽस्माभि

विदूषक —किं इअं। [किमियम्।]

विट —शान्तं पापम्।

काचित्स्वाधीनयौवना।
सा नष्टा शङ्कया तस्याः प्राप्तेयं शीलवञ्चना ॥ ४४ ॥

सर्वथा इदमनुनयसर्वस्वं गृह्यताम्। (इति खड्गमुत्सृज्य कृताञ्जलिः पादयोः पतति)

Let there be [offered] no insult [simply] because [a person is] poor [or in bad circumstances], there is indeed no one poor for [that is in the eyes of] Fate One even though prosperous [but] devoid of character, becomes [that is, is counted as] poor for the matter of that (43)

Vita —(*With embarrassment and shame*) Great Brāhmana, pardon pardon This was indeed done, owing to [our] mistaking [her] for some other person, not through arrogance See

A woman in love is being searched by us,

Vidūsaka —What, this one ?

Vita —God forbid !

some one [who is] the mistress of [her] youth, she has disappeared, and owing to mistaking [this one] for her, there has resulted this violation of character [or, breach of decorum] ! (44)

Anyway, let this all in all of supplication [that is, profuse apology] be accepted

[*Dropping his sword and folding his hands falls at his feet*

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१ धरा।

विदूषक —सप्पुरिस उट्ठेहि उट्ठेहि । अआणन्तेण मए तुमं उवालद्धे । सपदं उण जाणन्तो अणुणेमि । [सत्पुरुष उत्तिष्ठोत्तिष्ठ । अजानता मया त्वमुपालब्ध । साम्प्रतं पुनर्जानन्ननुनयामि ।]

विट —ननु भवानेवात्रानुनेय । तदुत्तिष्ठामि समयत ।

विदूषक —भणादु भवम् । [भणतु भवान् ।]

विट —यदीमं वृत्तान्तमार्यचारुदत्तस्य नाख्यास्यसि ।

विदूषक —ण कधइस्सम् । [न कथयिष्यामि ।]

विट —एष ते प्रणयो विप्र शिरसा धार्यते मया ।
गुणशस्त्रैर्वयं येन शस्त्रवन्तोऽपि निर्जिताः ॥ ४५ ॥

शकार —(सासूयम्) किंणिमित्तं उण भावे एदश्श दुट्ठबडुअश्श किविणअञ्जलिं कदुअ पाएशु णिवडिदे । [किंनिमित्तं पुनर्भाव एतस्य दुष्टबटुकस्य कृपणाञ्जलिं कृत्वा पादयोर्निपतित ।]

विट —भीतोऽस्मि ।

शकार —कश्श तुमं भीदे । [कस्मात्त्वं भीत ।]

Vidūṣaka —Good man rise rise You have been blamed by me unknowingly Now however knowing [the true facts] I apologise [to you]

Vita —I say, [it is] indeed your honour that should be apologised to, in this case So I shall rise-up on [one] condition

Vidūsaka —You may speak out

Vita —If you would not communicate this incident to the noble Carudatta

Vidūsaka —I shall not tell

Vita —Here this favour of yours [O] Brahmana, is held on the head by me, [you] by whom we though possessed of [actual] weapons have been conquered by weapons in the form of virtues ! (45)

Sakāra —(*With envy*) For what reason [O] Bhava, did you again fall at the feet of this wicked brat, folding [your] hands in humiliation ?

Vita —I was afraid

Sakāra —Of what [were] you afraid?

विट —तस्य चारुदत्तस्य गुणेभ्य ।

शकार —के तश्श गुणा जश्श गेह पविशिअ अशिद्व्व पि णत्थि ।

[के तस्य गुणा यस्य गृह प्रविश्याशितव्यमपि नास्ति ।]

विट —मा मैवम् ।

साऽस्मद्विधानां प्रणये कृशीकृतो न तेन कश्चिद्विभवैर्विमानित ।
निदाघकालेष्विव सोदको हृदा नृणा स तृष्णामपनीय शुष्कवान् ॥४६॥

शकार —(सामर्षम्) के श गब्भदासीए पुत्ते ।

शूले विक्कन्ते पण्डवे शेदकेदू पुत्ते लाधाए लावणे इन्ददत्ते ।
आहो कुन्तीए तेण लामेण जादे अश्शत्थामे धम्मपुत्ते जडाऊ ॥४७॥

[क स गर्भदास्या पुत्र ।

शूरो विक्रान्त पाण्डव श्वेतकेतु पुत्रो राधाया रावण इन्द्रदत्त ।
आहो कुन्त्या तेन रामेण जात अश्वत्थामा धर्मपुत्रो जटायु ॥]

विट —मूर्ख आर्यचारुदत्त खल्वसौ ।

दीनाना कल्पवृक्ष स्वगुणफलनत सज्जनानां कुटुम्बी
आदर्श शिक्षिताना सुचरितनिकष शीलवेलासमुद्र ।

Vita —Of the virtues of that Carudatta

Sakara —What virtues his on entering whose house, there is nothing even to eat?

Vita —[Say] not, not thus

He has been impoverished [lit made thin] by [granting] requests of [people] like us, by him has not been despised any one on account of [his] riches Like a well full of water in the summer seasons has he become dried up, by relieving the thirst of men (46)

Sakara —(*With indignation*) Who [is] he the son of a slave-by birth? [Is he]

the brave, heroic son of Pandu, Svetaketu, [or] the son of Radha Ravana [or] Indradatta [or, born of favour from Indra]? Or Asvatthaman, born of Kunti from that Rama, [or] Jatayu the son of Dharma? (47)

Vita —Fool he [is] indeed [no other than] the noble Carudatta

The wish fulfilling tree bent down by the fruit in the form of his virtues for the poor, a patriarch house-holder for the good men, a mirror [that is an ideal to look to] for the educated, a touch stone for excellent character, a sea with the

सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
लोके श्लाघ्यः स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥ ४८॥

तदितो गच्छाम ।

शकार —अगेण्हिअ वशन्तशेणिअम् । [अगृहीत्वा वसन्तसेनिकाम् ।]

विट —नष्टा वसन्तसेना । २

शकार —कध विअ । [कथमिव ।]

विट —अन्धस्य दृष्टिरिव पुष्टिरिवातुरस्य
मूर्खस्य बुद्धिरिव सिद्धिरिवालसस्य ।
स्वल्पस्मृतेर्व्यसनिनः परमेव विद्या
त्वां प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥

शकार —अगेण्हिअ वशन्तशेणिअं ण गमिश्शम् । [अगृहीत्वा वसन्तसेनिकां न गमिष्यामि ।]

विट —एतदपि न श्रुतं त्वया । २

आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते ।
हृदये गृह्यते नारी यदीदं[1] नास्ति गम्यताम् ॥ ५० ॥

[that is not transgressing] shore of moral conduct, a doer of good [or honour] never a despiser a treasure of manly virtues, possessed of courteous and liberal spirit—He alone worthy of respect lives owing to [his] being possessed of a plethora of virtues while others are as though [simply] letting off breath! (48)

So, let us go away from here

Śakāra —Without taking [with us] Vasantasena?

Vita —Lost [is] Vasantasena

Sakāra —How possibly?

Vita —

Like the sight of a blind man, like the [bodily] growth of a sick person like the intellect of a fool like the success of an idler like the highest [Ātman] knowledge of one of weak memory and vicious like love in the case of an inimical person has she completely (*pra*) disappeared, after having met you (49)

Sakara —Without taking Vasantasena I will not go

Vita —Has not [again] been heard by you even this?

An elephant is held by the tying chain, a horse is held by the reins, a woman is held [that is won] by the heart, if this is not [in you] go away please (50)

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1 यदीदं ।

शकारः—यदि गच्छशि गच्छ तुमम्। हगे ण गमिश्शम्। [यदि गच्छसि गच्छ त्वम्। अहं न गमिष्यामि।]

विट.—एवम्। गच्छामि। (इति निष्क्रान्तः)

शकारः—गडे क्खु भावे अभावम्। (विदूषकमुद्दिश्य) अले काकपदशीशमस्तका दुट्ठवडुका उवविश उवविश। [गतः खलु भावोऽभावम्। अरे काकपदशीर्षमस्तक दुष्टबटुक उपविशोपविश।]

विदूषकः—उववेसिदा ज्जेव अम्हे। [उपवेशिता एव वयम्।]

शकारः—केण। [केन।]

विदूषकः—कअन्तेण। [कृतान्तेन।]

शकारः—उट्ठेहि उट्ठेहि। [उत्तिष्ठोत्तिष्ठ।]

विदूषकः—उट्ठिस्सामो। [उत्थास्याम।]

शकारः—कदा। [कदा।]

विदूषकः—जदा पुणो वि देव्वं अणुऊलं भविस्सदि। [यदा पुनरपि दैवमनुकूलं भविष्यति।

शकारः—अले लोद लोद। [अरे रुदिहि रुदिहि।]

विदूषकः—रोआविदा ज्जेव अम्हे। [रोदिता एव वयम्।]

शकारः—केण। [केन।]

Sakara —If you [want to] go, go you I will not go

Vita —Very well I am going [*Exit*

Sakāra —Bhāva has indeed made [himself] away (*Addressing* Vidusaka) O wicked brat O one possessing a pate and head with [or, like] a crow-foot mark, sit down, sit down.

Vidūsaka —We have been already made to sit [or, trampled] down

Śakara —By whom ?

Vidusaka —By Fate

Śakāra —Get up, get up

Vidūsaka —We would get up

Śakāra —When ?

Vidūṣaka —When once again Fate would be favourable

Śakāra —On, weep, weep

Vidūsaka —We have been already made to weep

Sakāra —By whom ?

विदूषकः—दुग्गदीए। [दुर्गत्या।]

शकारः—अले हश हश। [अरे हस हस।]

विदूषकः—हसिस्सामो। [हसिष्यामः।]

शकारः—कदा। [कदा।]

विदूषकः—पुणो वि रुद्धीए अज्जचारुदत्तस्स। [पुनरपि ऋद्ध्यार्यचारुदत्तस्य।]

शकारः—अले दुट्ठबडुका भणेशि मम वअणेण तं दलिद्दचालुदत्तकम्—एशा शशुवण्णा शहिलण्णा णवणाडअदंशणुट्ठिदा शुत्तधालि व्व वशन्तशेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविट्ठा। ता जइ मम हत्थे शअं ज्जेव पट्ठाविअ णं शमप्पेशि तदो अधिअलणे ववहालं विणा लहुं णिज्जादअन्ताह तव मए अणुबन्धा पीदी हुविश्शदि। आदु अणिज्जादअन्ताह मलणान्तिके वेले हुविश्शदि। अवि अ पेक्ख

Vidūṣaka:—By penury [or, misery]

Śakāra:—Oh, laugh, laugh.

Vidūṣaka:—We shall laugh.

Śakāra:—When?

Vidūṣaka:—By the prosperity once again of the noble Cārudatta.

Śakāra:—O wicked brat, you shall say in my name, to that beggarly Cārudatta:—

'This courtezan-girl by name Vasantasenā, [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sūtradhāra ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmadeva temple, has entered your house, while being propitiated by us with force. So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me; on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death. And further, note—

कश्चालुका गोच्छडडित्तवेण्टा शाके अ शुक्खे तलिदे हु मंशे ।
भत्ते अ हेमन्तिअलत्तिशिद्धे लीणे अ वेले ण हु होदि पूदी ॥५१॥

शोहनकं भणेशि लडहकं भणेशि । तधा भणेशि जधा हगे अत्तणकेलिकाए पाशादबालग्गकवोदवालिआए उवविट्ठे शुणामि । अण्णधा जदि भणेशि ता कवालपविट्ठकविट्ठगुडिअं विअ मस्तअं दे मडमडाइश्शम् । [अरे दुष्टबटुक भणिष्यसि मम वचनेन त दरिद्रचारुदत्तकम्—एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारेणानुनीयमाना तव गेहं प्रविष्टा । तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति । अथवानिर्यातयतो मरणान्तिकं वैरं भविष्यति । अपि च प्रेक्षस्व

कूष्माण्डी गोमयलिप्तवृन्ता शाकं च शुष्कं तलितं खलु मांसम् ।
भक्तं च हैमन्तिकरात्रिसिद्धं लीनायां च वेलायां न खलु भवति पूति ॥

शोभनं भणिष्यसि सकपटं भणिष्यसि । तथा भणिष्यसि यथाहमात्मीयायाः प्रासादबालाग्रकपोतपालिकायामुपविष्टः शृणोमि । अन्यथा यदि भणसि तदा कपाटप्रविष्टकपित्थगुलिकमिव मस्तकं ते मडमडायिष्यामि ।]

विदूषकः—भणिस्सम् । [भणिष्यामि ।]

शकारः—(अपवार्य) चेडे गडे शच्चकं ज्जेव भावे । [चेट गतः सत्यमेव भावः ।]

चेटः—अध इं । [अथ किम् ।]

शकारः— ता शिग्घं अवक्कमम्ह । [तच्छीघ्रमपक्रामावः ।]

A pumpkin with [its] stalk besmeared with cow-dung, and a dried vegetable, fried flesh to be sure, and boiled rice cooked during nights in the cold season—these surely do not become putrid even after the lapse of time (51)

You shall say [this] well, shall say craftily, shall say [this] in such a way that I seated on the small dove-cot end of my own palace, should hear [it], if you say otherwise, then I shall [simply] smash down your head, like a round Kapittha fruit caught between [lit. entering] the panels [of a door]

Vidūṣaka :—I shall say [it]

Śakāra —(Aside) Ceta, is Bhāva indeed really gone ?

Ceta —Just so

Śakāra —Then, let us depart quickly

चेटः—ता गेण्हदु भट्टके असिम्। [तद्गृह्णातु भट्टारकोऽसिम्।]

शकारः—तव ज्जेव हत्थे चिट्ठदु। [तवैव हस्ते तिष्ठतु।]

चेटः—एशे भट्टालके[1]। गेण्हदु ण भट्टके असिम्। [एष भट्टारक। गृह्णात्विमं भट्टारकोऽसिम्।]

शकारः—(विपरीतं गृहीत्वा)

णिव्वक्कलं मूलकपेशिवण्णं खन्धेण घेत्तूण अ कोशशुत्तम्।
कुक्कलेहिं कुक्कलीहिं अ बुक्कअन्ते जधा शिआले शलणं पलामि ॥ ५२ ॥

[निर्वल्कलं मूलकपेशीवर्णं स्कन्धेन गृहीत्वा च कोशसुप्तम्।
कुक्कुरैः कुक्कुरीभिश्च बुक्क्यमानो यथा शृगालः शरणं प्रयामि ॥]

(परिक्रम्य निष्क्रान्तौ)

विदूषकः—भोदि रदणिए ण क्खु दे अअं अवमाणो तत्तभवदो चारुदत्तस्स णिवेदइदव्वो। दोग्गच्चपीडिअस्स मण्णे दिउणदरा पीडा हुविस्सदि। [भवति रदनिके न खलु तेऽयमपमानस्तत्रभवतश्चारुदत्तस्य निवेदयितव्यः। दौर्गत्यपीडितस्य मन्ये द्विगुणतरा पीडा भविष्यति।]

रदनिका—अज्ज मित्तेअ रदणिआ क्खु अहं संजदमुही। [आर्य मैत्रेय रदनिका खल्वहं संयतमुखी।]

विदूषकः—एवं णेदं। [एवं न्विदम्।]

Ceṭa:—Then, let [my] master take [this] sword.

Śakāra:—Let [it] remain in your hand itself.

Ceṭa—*Here [it is], master. Let [my] master take this sword.*

Śakāra:—(*Taking it the wrong way*)

Bearing [or, holding] on the shoulder [this sword] without the covering, having the colour of the radish-skin and sleeping [or, resting] in the sheath, I go off to [my] abode, like a jackal [when] being barked at by dogs and bitches. (52)

[*Moving about, exeunt both*

Vidūṣaka:—Worthy Radanikā, this insult to you must surely be not communicated to the noble Cārudatta; I think [thereby] there would be two-fold [or, additional] pain [to him already] harassed by penury [or, misfortune].

Radanikā:—Noble Maitreya, surely I am Radanikā [possessed of teeth that are clenched] with [my]-lips sealed [lit. mouth closed].

Vidūṣaka:—Thus indeed [be] it.

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[1] भट्टालकस्स।

चारुदत्तः—(वसन्तसेनामुद्दिश्य) रदनिके मारुताभिलाषी प्रदोषसमयशीतार्तो रोहसेनः । ततः प्रवेश्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छादयैनम् ।

(इति प्रावारकं प्रयच्छति)

वसन्तसेना—(स्वगतम्) कथं परिअणोत्ति मं अवगच्छदि । (प्रावारकं गृहीत्वा समाघ्राय च स्वगतं सस्पृहम्) अम्हहे जादीकुसुमवासिदो पावारओ । अणुदासीणं से जोव्वणं पडिभासेदि । [कथं परिजन इति मामवगच्छति । ...आश्चर्यम् जातीकुसुमवासितः प्रावारकः । अनुदासीनमस्य यौवनं प्रतिभासते ।]

(अपवारितकेन प्रावृणोति)

चारुदत्तः—ननु रदनिके रोहसेनं गृहीत्वाभ्यन्तरं प्रविश ।

वसन्तसेना—(स्वगतम्) मन्दभाइणी क्खु अहं तुम्हे अब्भन्तरस्स । [मन्दभागिनी खल्वहं तवाभ्यन्तरस्य ।]

चारुदत्तः—ननु रदनिके प्रतिवचनमपि नास्ति । कष्टम् ।

यदा तु भाग्यक्षयपीडितां दशां नरः कृतान्तोपहितां प्रपद्यते ।
तदास्य मित्राण्यपि यान्त्यमित्रतां चिरानुरक्तोऽपि विरज्यते जनः ॥ ५३ ॥

Cārudatta —(*Addressing* Vasantasena) Radanikā, Rohasena who likes [to enjoy] the breeze [is likely] to suffer from cold of the evening time So, let him be brought inside Cover him up with this mantle [*Hands over the mantle*

Vasantasenā —(*To herself*) What, he takes me to be [his] servant (*Taking the mantle and smelling it, to herself, longingly*) Ah! The mantle is made fragrant with the jasmine flowers, His youth appears to be not indifferent [to sensual pleasures].

[*Covers herself in a manner so as not to be observed by others*

Cārudatta —I say, Radanikā, taking Rohasena [with you] enter the inner [apartment]

Vasantasenā —(*To herself*) I am indeed [too] unfortunate to [enter] your inner [apartment, also to gain your love]

Cārudatta —I say, Radanikā, there is not even a word in reply [from you] Alas!

When again a man attains to a state brought on by Fate and distressing owing to the loss [or, decay] of fortune, then even his friends become [his] enemies and even persons long and deeply attached [to him] become void of affection [or, indifferent] (53)

१ समयः । शीता ।

1(रदनिकामुपसृत्य) विदूषक —भो इअ सा रदणिआ। [भो इय सा रदनिका।]

चारुदत्त—इय सा रदनिका। इयमपरा का।

अविज्ञातावसक्तेन दूषिता मम वाससा।

वसन्तसेना—(स्वगतम्) ण भूसिदा। [ननु भूषिता।]

चारुदत्त —

छादिता शरदभ्रेण चन्द्रलेखेव दृश्यते ॥ ५४ ॥

अथवा न युक्त परकलत्रदर्शनम्।

विदूषक—भो अल परकलत्तदसणसङ्काए। एसा वसन्तसेणा कामदेवाअदणुज्जाणादो पहुदि भवन्तमणुरत्ता। [भो, अल परकलत्रदर्शनशङ्कया। एषा वसन्तसेना कामदेवायतनोद्यानात्प्रभृति भवन्तमनुरक्ता।]

चारुदत्त—इय वसन्तसेना। (स्वगतम्)

यया मे जनित काम क्षीणे विभवविस्तरे।

क्रोध कुपुरुषस्येव स्वगात्रेष्वेव सीदति ॥ ५५ ॥

विदूषक—भो वअस्स एसो क्खु राअसालो भणादि। [भो वयस्य एष खलु राजश्यालो भणाति।]

(*Pushing forward* Radanikā) Vidusaka—Oh, here [is] that Radanikā

Cārudatta—Here [is] that Radanikā? [Then] who [is] this another?

Contaminated by my garment brought into contact [with her] unconsciously,

Vasantasena—(*To herself*) *I say, adorned* [*not contaminated*]

Cārudatta—[she] appears like a digit of the moon screened by an autumnal cloud (54)

Or, it [is] not proper to look at another s wife

Vidūsaka—Oh, away with the fear about looking at another s wife This [is] Vasantasenā deeply attached to you since [she saw you in] the garden of the Kāmadeva temple

Cārudatta—This [is] Vasantasena (*To himself*)

the love inspired in me by whom, when [my] large fortune has declined, lies low in my body itself [lit limbs], like the wrath of an impotent person (55)

Vidūṣaka—O friend here indeed the king's brother in-law says—

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1 उपसृत्य रदनिका विदूषकश्च।

चारुदत्तः—किम्।

विदूषकः—एसा ससुवण्णा सहिलण्णा णवणाडअदंसणुट्ठिदा सुत्तधालिव्व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालेणाणुणीअमाणा तुह गेहं पविट्ठा। [एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारेणानुनीयमाना तव गेहं प्रविष्टा ।]

वसन्तसेना—(स्वगतम्) बलक्कालेणाणुणीअमाणेत्ति जं सच्चम् अलंकिदम्हि एदेहिं अक्खरेहि। [बलात्कारेणानुनीयमानेति यत्सत्यम् अलंकृतास्म्येतैरक्षरैः।

विदूषकः—ता जइ मम हत्थे सअं ज्जेव पट्ठाविअ एणं समप्पेसि तदो अधिअलणे ववहालं विणा लहुं णिज्जादअमाणाह तव मए अणुबद्धा पीदी हुविस्सदि। अण्णधा मलणान्तिके वेले हुविस्सदि। [तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैना समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति। अन्यथा मरणान्तिकं वैरं भविष्यति।]

चारुदत्तः—(सावज्ञम्) अज्ञोऽसौ। (स्वगतम्) अये कथं देवतोपस्थानयोग्या युवतिरियम्। तेन खलु तस्यां वेलायाम्

Cārudatta —What?

Vidūṣaka —'This courtezan-girl by name Vasantasenā, [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sutradhāra ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmadeva temple, has entered your house, while being propitiated by us with force

Vasantasenā —(*To herself*) 'Being propitiated by us with force'—Surely, I am flattered [lit adorned] by these words [lit. syllables]!

Vidūṣaka —So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me, on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death'

Cārudatta —(*With contempt*) He [is] unwise (*To himself*). Aye, how! This young lady [is] fit to be waited upon like a goddess. Hence indeed at that time,

प्रविश गृहमिति प्रतोद्यमाना न चलति भाग्यकृतां दशामवेक्ष्य ।
पुरुषपरिचयेन च प्रगल्भ न वदति यद्यपि भाषते बहूनि ॥ ५६ ॥

(प्रकाशम्) भवति वसन्तसेने अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेण पराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

वसन्तसेना—एदिणा अणुचिदभूमिआरोहणेण अवरज्झा अज्ज सीसेण पणमिअ पसादेमि । [एतेनानुचितभूमिकारोहणेनापराद्धार्यं शीर्षण प्रणम्य प्रसादयामि ।]

विदूषक—भो दुवेवि तुम्हे सुरं पणमिअ कलमकेदारा अण्णोण्ण सीसेण सीस समाअदा । अहं पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे पसादेमि । [भो द्वावपि युवा सुख प्रणम्य कलमकेदारावन्योन्य शीर्षण शीर्ष समागतौ । अहमप्यमुना करभजानुसदृशेन शीर्षेण द्वावपि युवा प्रसादयामि ।] (इत्युत्तिष्ठति)

चारुदत्त—भवतु । तिष्ठतु प्रणय ।

वसन्तसेना—(स्वगतम्) चदुरो मधुरो अ अअ उवण्णासो । ण जुत्त अज्ज एरिसेण इध आअदाए मए पडिवसिदुम् । भोदु । एव्वं दाव भणिस्सम्

[though] urged on with [the words] enter the house', she moved not bearing in mind the state produced by Fate And although she could talk boldly a lot owing to [her] familiarity with males, she did not speak [a word] (56)

(*Aloud*) Lady Vasantasenā, I have unwittingly committed an offence by this treatment [of you] as a servant, not recognising [you] I apologise to your ladyship [saluting you] with [my] head

Vasantasena —I, offending [you] by [my] intrusion on a place [or, playing a role] undeserved [by me] propitiate [you] the noble one, saluting with [my] head.

Vidūsaka —Oh both of you even, bowing down happily [or, comfortably] have met each other, head to head [like two adjoining] meadows of paddy I too, with this [my] head resembling the knee of a young camel, would [now] be propitiating even both of you [*Gets up*

Carudatta —Very well let the formality be dropped

Vasantasena —(*To herself*) This [is] an ingenious and charming introduction It [is] not proper for me who have come here in such [circumstances] to stay on to-day Well, I

१ सुसरण्णा विअ ।

(प्रकाशम्) अज्ज जइ एव्वं अहं अज्जस्स अणुग्गेज्झा ता इच्छे अहं इमं अलंकारअं अज्जस्स गेहे णिक्खिविदुम् । अलंकारस्स णिमित्तं एदे पाआ अणुसरन्ति । [चतुरो मधुरश्चायमुपन्यासः । न युक्तमद्येहानेनेहागतया मया प्रतिवस्तुम्' भवतु । एवं तावद्भणिष्यामि । (प्रकाशम्) आर्य यद्येवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलङ्कारकमार्यस्य गेहे नि क्षेप्तुम् । अलङ्कारस्य निमित्तमेते पापा अनुसरन्ति ।]

चारुदत्त —अयोग्य मिदं न्यासस्य गृहम् ।

वसन्तसेना—अज्ज अलीअम् । पुरुसेसु णासा णिक्खिविअन्ति ण उण गेहेसु । [आर्य अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेहेषु ।]

चारुदत्त—मैत्रेय गृह्यतामयमलंकारः ।

वसन्तसेना—अणुग्गहिदम्हि । [अनुगृहीतास्मि ।] (इत्यलंकारमर्पयति)

विदूषकः—(गृहीत्वा) सोत्थि भोदीए । [स्वस्ति भवत्यै ।]

चारुदत्त —धिङ् मूर्ख न्यासः खल्वयम् ।

विदूषक —(अपवार्य) जइ एव्वं ता चोरेहिं हरिज्जउ [यद्येवं तदा चौरैर्ह्रियताम्]

चारुदत्तः—अचिरेणैव कालेन

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shall just say thus—(*Aloud*) Noble one, if I am thus fit to be favoured by the noble one, then I wish to keep this bunch of ornaments as deposit in the house of the noble one For the sake of the ornaments, do these wicked [or, sinful] fellows follow [me]

Cārudatta :—This house [is] unfit for a deposit [to be kept in]

Vasantasenā :—Noble one, [this is] untrue Deposits are entrusted to *persons*, not again to *houses*.

Cārudatta :—Maitreya, take these ornaments.

Vasantasenā —I am favoured [or, obliged to you]

[*Hands over the ornaments*

Vidūṣaka :—(*Taking them*) Welfare to your ladyship !

Cārudatta :—Fie, fool, this [is] indeed [but] a deposit !

Vidūṣaka :—(*Aside*) If so, then, let the thieves take away—

Cārudatta —In a short time indeed—

विदूषक—एसो से अम्हाण विण्णासो । [एषोऽस्या अस्माक विन्यास ।]

चारुदत्त—निर्यातयिष्ये ।

वसन्तसेना—अज्ज इच्छे अहम् इमिणा अज्जेण अणुगच्छिज्जन्ती सक गेह गन्तुम् । [आर्य इच्छाम्यहम् अनेनार्येणानुगम्यमाना स्वक गेह गन्तुम् ।]

चारुदत्त—मैत्रेय अनुगच्छ तत्रभवताम् ।

विदूषक—तुम ज्जेव एद कलहसगामिणीं अणुगच्छन्ता राअहसो विअ सोहासि । अह उण बम्हणो जहिं तहिं जणेहि चउप्पहोवणीदो उवहारो कुक्कुरेहिं विअ खज्जमाणो विवज्जिस्सम् । [त्वमेवैता कलहसगामिनीमनुगच्छन् राजहस इव शोभसे । अह पुनर्ब्राह्मणो यत्र तत्र जनैश्चतुष्पथोपनीत उपहार कुक्कुरैरिव खाद्यमानो विपत्स्ये ।]

चारुदत्त—एव भवतु । स्वयमेवानुगच्छामि तत्रभवतीम् । तद्राजमार्गे विश्वासयोग्या प्रज्वाल्यन्ता प्रदीपिका ।

विदूषक—वड्ढमाणअ पज्जालेहि पदीविआओ । [वर्धमानक प्रज्वालय प्रदीपिका ।]

Vidūsaka—This her deposit entrusted to us

Carudatta—I shall return [it]

Vasantasena—Noble one I wish to go to my own house, being accompanied by this gentleman

Carudatta—Maitreya *accompany* [*or follow*] her ladyship

Vidūsaka—You alone accompanying this [lady] walking [gracefully] like a Kalahamsa, would shine forth [that is, look charming] like a royal swan. I again a Brahmana would fare badly, being harassed (*khadyamana*) by people here and there, like an offering placed in a [public] square being devoured by the dogs!

Cārudatta—Be it so. I myself shall accompany her ladyship Let then the torches be made to blaze forth [so as to be] fit for [inspiring] confidence [for movement] on the king's highway

Vidūsaka—Vardhamanaka, light up the torches

चेट:—(जनान्तिकम्) अले तेल्लेण विणा पदीविआओ पज्जालीअन्ति । [अरे तैलेन विना प्रदीपिकाः प्रज्वाल्यन्ते ।]

विदूषकः—(जनान्तिकम्) हीं ताओ क्खु अम्हाणं पदीविआओ अवमाणिदणिद्धणकामुआ विअ गणिआ णिस्सिणेहाओ दाणिं संवुत्ता । [आश्चर्यम् ता. खल्वस्माकं प्रदीपिका अपमानितनिर्धनकामुका इव गणिका निःस्नेहा इदानीं संवृत्ताः ।]

चारुदत्त —मैत्रेय भवतु । कृतं प्रदीपिकाभिः । पश्य

उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः
ग्रहगणपरिवारो राजमार्गप्रदीपः ।
तिमिरनिकरमध्ये रश्मयो यस्य गौराः
स्रुतजल इव पङ्के क्षीरधाराः पतन्ति ॥ ५७ ॥

(सानुरागम्) भवति वसन्तसेने इदं भवत्या गृहम् । प्रविशतु भवती ।
(वसन्तसेना सानुरागमवलोकयन्ती निष्क्रान्ता)

चारुदत्त —वयस्य गता वसन्तसेना । तदेहि । गृहमेव गच्छावः ।

Ceṭa :—(*Aside*) Aye, are the torches to be lighted up without oil ?

Vidūṣaka —(*Aside*) Ah, those our torches indeed have now become void of oil, like courtezans [who become] void of affection, insulting [their] penniless lovers.

Cārudatta —Maitreya, that would do No need of torches. See—

[Here] rises up indeed the moon, pale-white like the cheeks of a woman in love, having for the retinue clusters of stars [lit planets], the big (*pra*) lamp on the king's highway,—whose white rays fall in the midst of the mass of darkness, like streams of milk on [a mass of] mud with the water oozed out. (57)

(*Affectionately*) Lady Vasantasenā, here [is] your ladyship's house Let your ladyship enter [it]

[Vasantasenā, *looking on affectionately*, *exit*

Cārudatta —Friend, gone [is] Vasantasenā So, come on. Let us just go home

राजमार्गो हि शून्योऽयं रक्षिण संचरन्ति च।
वञ्चना परिहर्तव्या बहुदोषा हि शर्वरी ॥ ५८ ॥

परिक्रम्य) इदं च सुवर्णभाण्ड रक्षितव्य त्वया रात्रौ वर्धमानकेनापि दिवा ।

विदूषक —जधा भव आणवेदि । [यथा भवानाज्ञापयति ।] (इति निष्क्रान्तो)

इति अलकारन्यासो नाम प्रथमोऽङ्कः । ६

This king's highway [is] indeed [now] deserted, and the guards are patrolling, deceipt [or, treacherous handling by rogues] ought to be avoided, for, night [is] full of [that is, associated with] mis-adventures. (58)

(*Moving about*) And this bunch of gold ornaments should e guarded by you at night, and by Vardhamanaka too, by day.

Vidūsaka —As you command.

[*Exeunt both*

Here ends the First Act called ' Alamkāranyāsa ' [the deposit f the ornaments]

(प्रविश्य) चेटी—अत्ताए अज्जआसआस सदेसेण पेसिदह्मि । ता जाव पविसिअ अज्जआसआस गच्छामि । (परिक्रम्यावलोक्य च) एसा अज्जआ हिअएण किंपि आलिहन्ती चिट्ठदि । ता जाव उवसप्पामि । [मात्रार्यासकाश संदेशेन प्रेषितास्मि । तदा प्रवि श्यार्यासकाश गच्छामि । एषार्या हृदयेन किमप्या लिखन्ती तिष्ठति । तद्यावदुपसर्पामि ।]

(तत प्रविशत्यासनस्था सोत्कण्ठा वसन्तसेना मदनिका च)

वसन्तसेना—हञ्जे तदो तदो । [चेटि ततस्तत ।]

चेटी—अज्जए ण किंपि मन्तेसि । किं तदो तदो । [आर्ये न किमपि मन्त्रयसे । किं ततस्तत ।]

वसन्तसेना—किं मए भणिदम् । [किं मया भणितम् ।]

चेटी—तदो तदो त्ति । [ततस्तत इति ।]

वसन्तसेना—(सभ्रूक्षेपम्) आ एव्वम् । [आ एवम् ।]

(उपसृत्य) प्रथमा चेटी—अज्जए अत्ता आदिसदि—ण्हादा भविअ देवदाणं पूअं णिव्वत्तेहि त्ति । [आर्ये मातादिशति—स्नाता भूत्वा देवतानां पूजां निर्वर्तय इति]

ACT II

(*Entering*) Ceti —I have been sent with a message to [my] mistress by [her] mother So having just entered [the apartment] I shall go to the mistress. (*Moving about and beholding*) Here is [lit. stands] the mistress meditating upon [lit. drawing] something or other in [her] heart. I shall just go near

(*Then enter* Vasantasenā *occupying a seat and love-sick and* Madanikā)

Vasantasena —Ceti what next ?

Ceti —Madam you are not conversing about anything What [do you mean by saying] What next ?

Vasantasena —What was said by me ?

Ceti — What next ?

Vasantasena — *With the knitting of the eye-brows*) Ah! Thus

Approaching) First Ceti —Madam Mother directs—'Perform the worship of the deities [after] having taken a bath.'

वसन्तसेना—हञ्जे विण्णवेहि अत्तम्—अज्ज ण ण्हाइस्सम् । ता बम्हणो ज्जेव पूअं णिव्वत्तेदु त्ति । [चेटि विज्ञापय मातरम्—अद्य न स्नास्यामि । तद्ब्राह्मण एव पूजां निर्वर्तयतु इति ।]

चेटी—जं अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

मदनिका—अज्जए सिणेहो पुच्छदि ण पुरोभाइदा । ता किं ण्णेदम् । [आर्ये स्नेहः पृच्छति न पुरोभागिता । तत्किं न्विदम् ।]

वसन्तसेना—मदणिए केरिसिं मं पेक्खसि । [मदनिके कीदृशीं मां प्रेक्षसे ।]

मदनिका—अज्जआए सुण्णहिअअत्तणेण जाणामि हिअअगदं कंपि अज्जआ अहिलसदि त्ति । [आर्याया शून्यहृदयत्वेन जानामि हृदयगतं कमप्यार्याभिलषतीति ।]

वसन्तसेना—सुट्ठु तुए जाणिदम् । परहिअअग्गहणपण्डिआ मदणिआ क्खु तुमम् । [सुष्ठु त्वया ज्ञातम् । परहृदयग्रहणपण्डिता मदनिका खलु त्वम् ।]

मदनिका—पिअं मे पिअम् । कामो क्खु णाम एसो भअवं । अणुगहिदो महूसवो तरुणजणस्स । ता कधेदु अज्जआ किं राआ राअवल्लहो वा सेवीअदि । [प्रियं मे प्रियम् । कामः खलु नामैष भगवान् । अनुगृहीतो महोत्सवस्तरुणजनस्य । तत्कथयत्वार्या किं राजा राजवल्लभो वा सेव्यते ।]

Vasantasena —Ceti respectfully tell [or say to] mother—'I shall not bathe to-day So let the Brahmana [priest] himself perform the worship'

Ceti —As Madam commands [*Exit*

Madanika —*Madam, [my] affection [for you] does* [make me] ask and no over forward [or fault finding] nature — So, what possibly [does all] this [mean] ?

Vasantasena —Madanikā what do you see me like ?

Madanika —By the absent mindedness of Madam, I know [or, infer] that Madam has been in love with some one occupying [her] heart

Vasantasenā —*Rightly* [*or, well*] have you known ! You [are] indeed Madanika expert in grasping [that is comprehending] the hearts [or, minds] of others !

Madanika —Very agreeable to me very agreeable [is this news] It [is] indeed for the matter of that, this divine Kama [who has done this], [now] has been sanctioned [or, favoured] a great festive occasion for the young people ! So, let

वसन्तसेना—हञ्जे रमिदुमिच्छामि ण सेविदुम् । [चेटि रन्तुमिच्छामि
३३ न सेवितुम् ।]

मदनिका—विज्जाविसेसालंकिदो किं कोवि बम्हणजुआ कामीअदि । [विद्याविशेषालङ्कृत: किं कोऽपि ब्राह्मणयुवा काम्यते ।]

३६ **वसन्तसेना**—पूअणीओ मे बम्हणजणो । [पूजनीयो मे ब्राह्मणजनः ।]

मदनिका—किं अणेअणअराहिगमणजणिदविहवविहत्थारो वाणिअजुआ वा कामीअदि । [किमनेकनगराभिगमनजनितविभवविस्तारो वाणिजयुवा वा काम्यते ।]

१ **वसन्तसेना**—हञ्जे उवारूढसिणेहं वि पणइजणं परिच्चइअ देसन्तरगमणेण वाणिअजणो महन्त विओअजं दुक्खं उप्पादेदि । [चेटि उपारूढस्नेहमपि प्रणयिजनं परित्यज्य देशान्तरगमनेन वाणिजजनो महद्वियोगजं दुःखमुत्पादयति ।]

२ **मदनिका**—अज्जए ण राआ ण राअवल्लहो ण बम्हणो ण वाणिअजणो । ता को दाणिं सो भट्टिदारिआए कामीअदि । [आर्ये न राजा न राजवल्लभः न ब्राह्मणः न वाणिजजनः । तत्क इदानीं स भर्तृदारिकया काम्यते ।]

५ **वसन्तसेना**—हञ्जे तुमं मए सह कामदेवाअदणुज्जाणं गदा आसि । [चेटि त्वं मया सह कामदेवायतनोद्यानं गतासी ।]

Madam tell [me]—who is being pursued, a king, or a king's favourite?

Vasantasenā —Ceti, I wish to *enjoy*, not to *serve*

Madanikā —Is it some Brāhmana youth adorned with deep learning, who is loved?

Vasantasenā —Brāhmana folk [are] worthy of being worshipped in my eyes [lit for me]

Madanikā —Is it a merchant-youth then who is loved, who has created ample fortune [for himself] by visiting many cities?

Vasantasenā —Ceti, the merchant-folk, abandoning [their] beloved persons though [their] affection is fully grown, create intense grief due to separation by going to other countries!

Madanikā —Madam, neither a king, nor a king's favourite, nor a Brāhmana, nor [one of] the merchant-class! Then, who [is it] now that is loved by [my] mistress?

Vasantasenā —Ceti, you had gone with me to the garden of the Kāmadeva temple?

मदनिका—अज्जए गदम्हि । [आर्ये गतास्मि ।]

वसन्तसेना—तह वि म उदासीणा विअ पुच्छासि । [तथापि मामु दासीनेव पृच्छसि ।]

मदनिका—जाणिदम् । किं सो ज्जेव जेण अज्जआ सरणाअदा अब्भुववण्णा । [ज्ञातम् । किं स एव येनार्या शरणागताभ्युपपन्ना ।]

वसन्तसेना—किंणामहेआ क्खु सो । [किंनामधेय खलु स ।]

मदनिका—सो क्खु सट्ठिचत्तर पडिवसदि । [स खलु श्रेष्ठिचत्वरे प्रतिवसति ।]

वसन्तसेना—अइ णाम से पुच्छिदासि । [अयि नामास्य पृष्टासि ।]

मदनिका—सो क्खु अज्जए सुगहीदणामहेओ अज्जचारुदत्तो णाम । [स खलु आर्ये सुगृहीतनामधेय आर्यचारुदत्तो नाम ।]

वसन्तसेना—(सहर्षम्) साहु मदणिए साहु । सुट्ठु तुए जाणिदम् । [साधु मदनिके साधु । सुष्ठु त्वया ज्ञातम् ।]

मदनिका—(स्वगतम्) एव्व दाव । (प्रकाशम्) अज्जए दलिद्दो क्खु सो सुणीअदि । [एव तावत् । आर्ये दरिद्र खलु स श्रूयते ।]

वसन्तसेना—अदो ज्जेव कामीअदि । दलिद्दपुरिससकन्तमणा क्खु गणिआ लोए अवअणीआ भोदि । [अत एव काम्यते । दरिद्रपुरुषसक्रान्तमना खलु गणिका लोकेऽवचनीया भवति ।]

Madanika —I had gone Madam

Vasantasena —And still, you ask me as though [quite] indifferent [or, unobservant]?

Madanika —[Now] I know What (is he] the same by whom was Madam *approaching for* [his] *protection* favoured [lit accepted]?

Vasantasena —What indeed is his name?

Madanika —He indeed lives in the Merchant-square

Vasantasena —Aye you had been asked his name !

Madanika —He [is] indeed Madam, called the noble Carudatta of auspiciously invoked name

Vasantasena —(*With joy*) Good! Madanika! Good! You have rightly known !

Madanika —(*To herself*) [I shall] just [say] thus (*Aloud*) Madam he is reported to be indeed poor

Vasantasena —For that very reason [lit hence indeed] is he loved A courtezan with [her] heart [lit mind] gone

मदनिका—अज्जए किं हीणकुसुमं सहआरपादवं महुअरीओ उण सेवन्ति । [आर्ये किं हीनकुसुमं सहकारपादपं मधुकर्यः पुनः सेवन्ते ।]

वसन्तसेना—अदो ज्जेव ताओ महुअरीओ वुच्चन्ति । [अत एव ता मधुकर्य उच्यन्ते ।]

मदनिका—अज्जए जइ सो मणीसिदो ता कीस दाणिं सहसा ण अहिसारीअदि । [आर्ये यदि स मनीषितस्तत्किमर्थमिदानीं सहसा नाभिसार्यते ।]

वसन्तसेना—हञ्जे सहसा अहिसारिअन्तो पच्चुअआरदुब्बलदाए मा दाव जणो दुल्लहदंसणो पुणो भविस्सदि । [चेटि सहसाभिसार्यमाणः प्रत्युपकारदुर्बलतया मा तावत् जनो दुर्लभदर्शनः पुनर्भविष्यति ।]

मदनिका—किं अदो ज्जेव सो अलङ्कारओ तस्स हत्थे णिक्खित्तो । [किमत एव सोऽलङ्कारस्तस्य हस्ते निक्षिप्तः ।]

वसन्तसेना—हञ्जे सुट्ठु दे जाणिदम् । [चेटि सुष्ठु त्वया ज्ञातम् ।]

(नेपथ्ये) अरे भट्टा दससुवण्णाह लुद्धु जूदकरु पपलीणु पपलीणु । ता गेण्ह गेण्ह । चिट्ठ चिट्ठ । दूरात्पदिट्ठो सि । [अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि ।]

over to a poor person would indeed be unblamable in the world [that is by the people]

Madanikā—Madam, do the female bees again wait upon a mango-tree, bereft of blossoms?

Vasantasenā—For that very reason, are they called 'honey makers' [not 'honey enjoyers'.]

Madanikā—Madam if he is longed for then, for what reason is he not now approached of your own accord, straightaway (*sahasā*)?

Vasantasenā—Ceṭi being approached of my own accord straightaway, owing to [his] inability to oblige [me] in return, let it not be that [that] person would be difficult to see again.

Madanikā—Was it for this very reason that those ornaments were placed as a deposit in his hands?

Vasantasenā—Ceṭi rightly have you known.

(*Behind the curtain*)—O Bhaṭṭāraka, the gambler detained for [the sake of] ten gold coins, is running away fast is running away fast! So hold [him] hold [him] Stop, stop! You can be seen [even] from a distance!

(प्रविश्यापटीक्षेपेण सम्भ्रान्त) संवाहक — हीमाणहे । कट्ठे एशे जूदिअलभावे ।

णवबन्धणमुक्काए विअ गद्दहीए हा ताडिदो म्हि गद्दहीए ।
अङ्गलाअमुक्काए विअ शत्तीए घडुक्को विअ घादिदो म्हि शत्तीए ॥१॥
लेखअवावडहिअअं शहिअं दट्ठूण झत्ति पब्भट्टे ।
एण्हिं मग्गणिवडिदे कं णु क्खु शलणं पपज्जे ॥ २ ॥

ता जाव एदे शहिअजूदिअला अण्णदो मं अण्णेशन्ति ताव हक्के विप्पलीवेहिं पादेहिं एदं शुण्णदेउलं पविशिअ देवी भविश्शम् । [आश्चर्यम् । कष्ट एष द्यूतकरभाव । 3

नवबन्धनमुक्तयेव गर्दभ्या हा ताडितोऽस्मि गर्दभ्या ।
अङ्गराजमुक्तयेव शक्त्या घटोत्कच इव घातितोऽस्मि शक्त्या ॥
लेखकव्यापृतहृदयं सभिकं दृष्ट्वा झटिति प्रभ्रष्ट । 6
इदानीं मार्गनिपतित कं नु खलु शरणं प्रपद्ये ॥

तद्यावदेतौ सभिकद्यूतकरावन्यतो मामन्विष्यत तावदहं विपरीताभ्यां पादाभ्यामेतच्छून्यदेवकुलं प्रविश्य देवी भविष्यामि ।] (बहुविधं नाट्यं कृत्वा तथा स्थित)

(तत प्रविशति माथुरो द्यूतकरश्च)

(*Entering by tossing aside the curtain excited*) **Samvahaka** — Ah! Painful [is] this gambler's state

Alas! I have been kicked by the Gardabhi [die] as though by a she-ass let loose from the halter for the first time [or newly] I have been destroyed [that is completely ruined] by the Sakti [die] like Ghatotkaca by the Sakti [missile] hurled by Karna [the king of the Angas] (1)

Seeing the Sabhika [Keeper of the gambling house] with [his] heart engrossed in writing down [the score] I slipped away suddenly now having reached [lit fallen on] the road whom possibly shall I indeed approach for refuge? (2)

Now while these [two] the Sabhika and the Dyutakara [*gambler*] *are searching elsewhere for me entering this empty* temple with steps [taken] backwards I shall take the place of [the idol of] the goddess [lit become the goddess]

[*Gesticulating in various ways stands in that posture*

(*Then enter* Māthura *and* Dyutakara)

माथुरः—अले भट्टा दशसुवण्णाह लुद्ध जूदकल पपलीणु पपलीणु । ता
१२ गेण्ह गेण्ह । चिट्ठ चिट्ठ । दूलात्पदिट्ठोसि । [अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि ।]

द्यूतकरः— जइ वज्जसि पाआलं इन्दं शलणं च संपदं जासि ।
महिअं वज्जिअ एक्कं रुद्दो वि ण रक्खिदुं तरइ ॥ ३ ॥

[यदि व्रजसि पातालमिन्द्रं शरणं च साम्प्रतं यासि ।
सभिकं वर्जयित्वैकं रुद्रोऽपि न रक्षितुं तरति ॥]

माथुरः— कहिं कहिं सुसहिअविप्पलम्भआ पलासि ले भअपलिवेविदङ्गआ।
पदे पदे समविसमं खलन्तआ कुलं जसं अदिकसणं कलेन्तआ॥४॥

[क्व कुत्र सुसभिकविप्रलम्भक पलायसे रे भयपरिवेपिताङ्गक । . .
पदे पदे समविषम स्खलन्कुलं यशोऽतिकृष्णं कुर्वन् ॥]

द्यूतकरः—(पदं वीक्ष्य) एसो वज्जदि । इअं पणट्ठा पदवी । [एष व्रजति । इयं प्रनष्टा पदवी ।]

माथुरः—(आलोक्य सवितर्कम्) अले विप्पदीवु पादु । पडिमाशुण्णु देउलु ।
६ (विचिन्त्य) धुत्तु जूदकरु विप्पदीवेहिं पादेहिं देउलं पविट्ठो । [अरे विप्रतीपौ पादौ । प्रतिमाशून्यं देवकुलम् । .... धूर्तो द्यूतकरो विप्रतीपाभ्यां पादाभ्यां देवकुलं प्रविष्टः ।]

Mathura —O Bhattaraka, the gambler detained for [the sake of] ten gold-coins, is running away fast, is running away fast! So, hold [him], hold [him] Stop, stop! You can be seen [even] from a distance!

Dyutakara —

[Even] if you now go to the Pātala [nether regions] or go to Indra [for the matter of that] for protection, barring the Sabhika alone, not even Rudra would manage to save [you]! (3)

Mathura —

Where, where, are you running away, [O] you deceiver of the honest Sabhika, with [your] limbs shaking all round through fear, stumbling at every step on even and uneven ground, [and] completely (*ati*) darkening [that is, disgracing], [your] family [and your] reputation! (4)

Dyūtakara—(*Beholding a foot-print*) Here he goes! Here is lost the track [or, line of foot prints]!

Māthura —(*Observing, thoughtfully*) Aye, the [two sets of] steps [are taken] backwards, the temple [again is] without

द्यूतकर —ता अणुसरेम्ह । [ततोऽनुसरावः ।]

माथुर —एव्वं भोदु । [एवं भवतु ।]

(उभौ देवकुलप्रवेशं निरूपयतः । दृष्ट्वान्योन्यं संज्ञाप्य)

द्यूतकर —कध कट्ठमयी पडिमा । [कथं काष्ठमयी प्रतिमा ।]

माथुर —अले णहु णहु । शैलपडिमा । (इति बहुविधं चालयति । संज्ञाप्य च) एव्वं भोदु । एहि । जूदं किलेम्ह । [अरे न खलु न खलु । शैलप्रतिमा । एवं भवतु । एहि । द्यूतेन क्रीडावः ।] (इति बहुविधं द्यूतं क्रीडति)

संवाहक —(द्यूतेच्छाविकारसंवरणं बहुविधं कृत्वा स्वगतम्) अले

कत्ताशद्दे णिण्णाणअस्स हलइ हडक्कं मनुश्शश्श ।
ढक्काशद्दे व्व णलाधिवश्श पब्भट्ठलज्जश्श ॥ ५ ॥
जाणामि ण कीलिश्शं शुमेलुशिहलपडणशण्णिहं जूअम् ।
तह वि हु कोइलमहुले कत्ताशद्दे मणं हलदि ॥ ६ ॥

[अरे कत्ताशब्दो निर्नाणकस्य हरति हृदयं मनुष्यस्य ।
ढक्काशब्द इव नराधिपस्य प्रभ्रष्टराज्यस्य ॥

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any idol [in it] (*Thinking*) [That] rascal gambler has entered the temple with steps [taken] backwards

Dyūtakara —Then, let us follow [the track]

Māthura —Be it so.

[*Both gesticulate entering the temple, beholding and making signs to each other*

Dyutakara —What, [is this] a wooden idol ?

Mathura —Aye, not indeed not indeed ! [It is] a stone image ! (*Shakes up in various ways and making a sign*) Let that remain [or, be it so] Come on, let us have a game at gambling

[*Indulges in a gambling game of various kinds*

Samvāhaka —(*Suppressing in various ways the manifestations of the desire to gamble himself, to himself*) Aye,

The 'Kattā' noise [of the dice] attracts [or, sways] the heart of a penniless [lit bereft of nanakas] man like the 'Dhakkā' noise, [that] of a king who has lost his kingdom (5)

I know, I shall not [ought not to] play [at dice ever again] gambling resembles falling down from the peak of the Sumeru mountain Still [this] 'Katta' noise sweet like [the cooing of] the Kokila captivates [my] heart (6)

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१ क्राडन ।

जानामि न क्रीडिष्यामि सुमेरुशिखरपतनसंनिभं द्यूतम् ।
तथापि खलु कोकिलमधुरः कत्ताशब्दो मनो हरति ॥]

द्यूतकर —मम पाठे मम पाठ [मम पाठे मम पाठे ।]

माथुर —ण हु मम पाठ मम पाठ । [न खलु । मम पाठे मम पाठे ।]

संवाहक —(अन्यत सहसोपसृत्य) णं मम पाठे । [ननु मम पाठ ।]

द्यूतकर —लद्धे गोहे । [लब्ध पुरुष ।]

माथुर — (गृहीत्वा) अले पट्टदण्डा गहीदा सि । पअच्छ त दशसुवण्णम् । [अरे लुप्तदण्डक गृहीतोऽसि । प्रयच्छ तद्दशसुवर्णम् ।]

संवाहक —अज्ज दइश्शम् । [अद्य दास्यामि ।]

माथुर —अहुणा पअच्छ । [अधुना प्रयच्छ ।]

संवाहक —दइश्शम् । पशादं कलेहि । [दास्यामि । प्रसादं कुरु ।]

माथुर —अले णं शंपदं पअच्छ । [अरे ननु साम्प्रतं प्रयच्छ ।]

संवाहक —शिलु पडदि । [शिर पतति ।] (इति भूमौ पतति)

(उभौ बहुविधं ताडयत)

माथुर —एशु तुमं हु जूदिअलमण्डलीए बद्धोसि । [एष त्वं खलु द्यूतकरमण्डल्या बद्धोऽसि ।]

Dyutakara —[The throw is] in my favour, in my favour !

Mathura —Not indeed in my favour in my favour !

Samvahaka —(*Suddenly approaching from one side*) I say, in my favour !

Dyutakara —Got [our] man

Mathura —(*Holding him*) Aye rascal [or defrauder] you are caught Give those ten suvarnas

Samvahaka —I shall give to-day

Mathura —Give now

Samvahaka —I shall give Do [me] favour

Mathura —Aye I say give just now

Samvahaka —[My] head is getting dizzy [lit falls]

[*Falls down on the ground*

[*Both beat him in various ways*

Mathura —Here are you bound down by the [conventions of] Gamblers circle

सवाहक—(उत्थाय सविषादम्) कथ जूदिअलमण्डलीए वद्धो म्हि। ही एशे अम्हाण जूदिअलाण अलङ्घणीए शमए । ता कुदो दइश्शम् । [कथ द्यूतकरमण्डल्या बद्धोऽस्मि। कष्टम् एषोऽस्माक द्यूतकराणामलङ्घनीय समय । तस्मा २१
त्कुतो दास्यामि।]

माथुर—अले गण्डे कुलु कुल। [अरे गण्ड क्रियता क्रियताम्।]

सवाहक—एव्व कलेमि। (द्यूतकरमुपस्पृश्य) अद्ध ते देमि अद्ध मे २४
मुञ्चदु। [एव करोमि। अध तुभ्य ददामि अर्ध मे मुञ्चतु।]

द्यूतकर—एव्व भ दु। [एव भवतु।]

सवाहक—(सभिकमुपगम्य) अद्धश्श गण्डे कलेमि। अद्ध पि म २७
अज्जा मुञ्चदु। [अर्धस्य गण्ड करोमि। अधमपि म आर्यो मुञ्चतु।]

माथुर—को दोसु। एव्व भेदु। [का दोष । एव भवतु।]

सवाहक—(प्रकाशम्) अज्ज अद्धे तुए मुक्के। [आर्य अर्धं त्वया मुक्तम्।] ३०

माथुर—मुक्के। [मुक्तम्।]

सवाहक—(द्यूतकर प्रति) अद्धे तुए वि मुक्के। [अर्धं त्वयापि मुक्तम्।]

द्यूतकर—मुक्के। [मुक्तम्।] ३३

सवाहक—सपद गमिश्शम्। [साप्रत गमिष्यामि।]

Samvahaka —(*Rising up with dejection*) What have I been bound down by the Gamblers circle Alas! This [is] a convention of us gamblers that cannot be transgressed! But from what shall I give?

Mathura —Aye give a pledge give

Samvahaka —I [shall] do so (*Touching* Dyutakara) I shall give you one half excuse me [the other] half

Dyūtakara —Be it so

Samvahaka —(*Approaching* Sabhika) I shall give a pledge for one half let the noble one excuse me just [the other] half!

Mathura —What harm? Be it so

Samvahaka —(*Aloud*) Sir you have excused [me] one half?

Mathura —Excused!

Samvahaka —(To Dyutakara) One half excused by you as well!

Dyūtakara —Excused!

Samvahaka —Now I shall pack off [lit go]

माथुर —पअच्छ तं दससुवण्णाह् । कहिं गच्छसि । [प्रयच्छ तत् दश सुवर्णम् । कुत्र गच्छसि ।]

संवाहक—पेक्खध पेक्खध भट्टालआ । हा सप्पदं ज्जेव एक्काह अद्धे गण्डे कडे अवराह अद्धे मुक्के । नहवि म अबल सप्पदं ज्जेव मग्गदि । [प्रेक्षध्व प्रेक्षध्व भट्टारका । हा साम्प्रतमेव एकस्यार्धे गण्ड. कृत अपरस्यार्धे मुक्तम् । तथापि मामबल साम्प्रतमेव याचते ।]

माथुर (गृहीत्वा) धुत्तु माथुरु अह णिउणु । एत्थ ण अहं धुत्तिज्जामि । ता पअच्छ त पेड्डण्डआ सव्वं सुवण्ण सपदम् । [धूर्त, माथुरोऽहं निपुणः अत्र नाह धूर्त्य । तत्प्रयच्छ तत् लुप्तदण्डक सर्वं सुवर्णं साम्प्रतम् ।]

संवाहक—कुदो दइस्सम । [कुतो दास्यामि ।]

माथुर —पिदरु विक्किणिअ पअच्छ । [पितर विक्रीय प्रयच्छ ।]

संवाहक—कुदो मे पिदा । [कुतो मे पिता ।]

माथुर —मादरु विक्किणिअ पअच्छ । [मातर विक्रीय प्रयच्छ ।]

संवाहक —कुदो मे मादा । [कुतो मे माता ।]

माथुर —अप्पाण विक्किणिअ पअच्छ । [आत्मान विक्रीय प्रयच्छ ।]

संवाहक —करेध पसादम् । णेध म राजमग्गम् । [कुरुत प्रसादम् । नयत मा राजमार्गम् ।]

Mathura —Give those ten suvarnas Where are you going?

Samvāhaka —Look, gentlemen look Ah! Just now, a pledge was given for one half to one [of these], one half was excused by the other Still, he asks from me helpless, just at this moment

Māthura —(*Holding him*) Rogue, I [am] Māthura clever [enough] In this case I will not be taken in So [stop all this nonsense] give all those [ten] suvarnas, now, [you] defrauder!

Samvahaka —Whence shall I give?

Māthura —Give, on selling [your] father!

Samvahaka —Whence a father to me!

Mathura —Give, on selling [your] mother!

Samvahaka —Whence a mother to me!

Mathura —Give, on selling your own self

Samvāhaka —Do [me] a favour Take me to the king's highway

माथुर —पसरु । [प्रसर ।]

संवाहक —एव्व भोदु । (परिक्रामति) अज्जा क्किणिध म इमश्श शहि अश्श हत्थादो दशेहिं शुवण्णकेहिं । (दृष्ट्वा आकाश) किं भणाध—किं कल ५८
इश्शशि त्ति । गेहे दे कम्मकले हुविश्शम् । कधम् । अदइअ पडिवअण गदे ।
भोदु एव्वम् । इम अण्ण भणिश्शम् । (पुनस्तदेव पठति) कधम् । एशे वि म
अवधीलिअ गदे । हा अज्जचालुदत्तस्स विहवे विहडिदे एश वट्टामि मन्दभाए । ५९

[एवं भवतु । आर्या क्रीणीध्व मामस्य सभिकस्य हस्ताद्दशभि सुवर्णै
किं भणथ—किं करिष्यसि इति । गेहे ते कर्मकरो भविष्यामि । कथम् । अदत्त्वा
प्रतिवचन गत । भवत्वेवम् । इममन्य भाणिष्यामि । कथम् । एषोऽपि मामवधीर्य ६०
गत । हा आर्यचारुदत्तस्य विभवे विघटिते एष वर्ते मन्दभाग्य ।]

माथुर —ण देहि । [ननु देहि ।]

संवाहक —कुदो दइश्शम् । [कुतो दास्यामि ।] (इति पतति माथुर कर्षति) ६१

संवाहक —अज्जा परित्ताअध परित्ताअध । [आर्या परित्रायध्व परित्रायध्वम् ।]

(तत प्रविशति दर्दुरक)

दर्दुरक —भो द्यूत हि नाम पुरुषस्यासिंहासन राज्यम् । ६२

Mathura —Move on

Samvahaka —Be it so (*Moves about*) Gentlemen buy me off the hands of this Sabhika for ten suvarnas (*Looking up in the sky*) What do you say What would you do ? I shall be a menial servant in your house What? [He has] gone without giving a reply All right [*or be it so*] I shall speak to this another (*Repeats the same again*) What? This one also is gone ignoring me! Alas! With the fortune of the noble Carudatta gone away, here am I luckless that I am faring thus

Mathura —I say give

Samvahaka —Whence shall I give ? (*Falls down* Mathura *drags him*)

Samvahaka —Help help gentlemen

(*Then enter* Darduraka)

Darduraka —Oh! Gambling [is] indeed to a man just a kingdom without a throne

न गणयति पराभवं कुतश्चिद्धरति ददाति च नित्यमर्थजातम्।
नृपतिरिव निकाममायदर्शी विभववता समुपास्यते जनेन ॥ ७ ॥

अपि च　द्रव्यं लब्धं द्यूतेनैव दारा मित्रं द्यूतेनैव।
दत्तं भुक्तं द्यूतेनैव सर्वं नष्टं द्यूतेनैव ॥ ८ ॥

अपि च　त्रेताहृतसर्वस्वः पावरपतनाच्च शोषितशरीरः।
नर्दितदर्शितमार्गः कटेन विनिपातितो यामि ॥ ९ ॥

(अग्रतोऽवलोक्य) अयमस्माकं पूर्वसभिको माथुर इत एवाभिवर्तते। भवतु। अपक्रमितुं न शक्यते। तदवगुण्ठयाम्यात्मानम्। (बहुविधं नाट्यं कृत्वा स्थितः। उत्तरीयं निरीक्ष्य)

अयं पटः सूत्रदरिद्रतां गतो ह्ययं पटश्छिद्रशतैरलंकृतः।
अयं पटः प्रावरितुं न शक्यते ह्ययं पटः संवृत एव शोभते ॥ १० ॥

अथवा किमयं तपस्वी करिष्यति। यो हि

[Dyuta] minds not defeat from any one, receives and gives lots of money always, [and] like a king securing income plentifully is waited upon by the wealthy people ! (7)

And again

Money is obtained by gambling alone, [so also] wives and friends by gambling alone by gambling alone [one] gives [or] enjoys everything [likewise] is lost through gambling alone (8)

And again

With [my] all in all taken away by the Tretā [Tray], with [my] body dried up by the cast of the Pāvara [Deuce], with the way shown by the Nardita [Ace] I go being completely bowled over by the Kaṭa [Four] ! (9)

(Looking to the front) Here is our former Sabhika, Māthura, coming up just hitherward Well, it is not possible to avoid [him] So, I shall veil myself up *(Gesticulating in various ways, stays on , scrutinising his upper garment)*

This cloth has become poor in [respect of] threads , and this cloth is adorned with hundreds of holes , it is not possible to clothe oneself with this cloth, and this cloth looks charming only when rolled up . (10)

Or, what would this poor fellow [Māthura] do [to me] who I

पादेनैकेन गगने द्वितीयेन च भूतले ।
तिष्ठाम्युल्लम्बितस्तावद्यावत्तिष्ठति भास्करः ॥ ११ ॥

माथुरः—दापय दापय । [दापय दापय ।]

संवाहकः—कुदो दइस्सम् । [कुतो दास्यामि ।] (माथुरः कर्षति)

दर्दुरकः—अये किमेतदग्रतः । (आकाशे) किं भवानाह—अयं द्यूतकरः सभिकेन खलीक्रियते न कश्चिन्मोचयति इति । नन्वयं दर्दुरो मोचयति । (उपसृत्य) अन्तरमन्तरम् । (दृष्ट्वा) अये कथं माथुरो धूर्तः । अयमपि तपस्वी संवाहकः ।

यः स्तब्धं दिवसान्तमानतशिरा नास्ते समुल्लम्बितो
यस्योद्घर्षणलोष्टकैरपि सदा पृष्ठे न जातः किणः ।
यस्यैतच्च न कुक्कुरैरहरहर्जङ्घान्तरं चर्व्यते
तस्यात्यायतकोमलस्य सततं द्यूतप्रसङ्गेन किम् ॥ १२ ॥

भवतु । माथुरं तावत्सान्त्वयामि । (उपगम्य) माथुर अभिवादये ।

(माथुरः प्रत्यभिवादयते)

[can] remain hanging up as long as the sun stands [in the sky], with one foot in the sky, and with the second on the ground ! (11)

Māthura :—Make [some one] give, make [one] give

Saṁvāhaka :—Whence shall I give ? [Māthura *drags him*

Darduraka :—Aye, what [is] this in the front ? (*In the sky*) What do you say—'This gambler is being crushed [or, ill treated] by the Sabhika [but] no one rescues [him] '? I say, this Dardura would rescue [him] (*Approaching*) [Make] way, [make] way. (*Seeing*) Aye, what, the roguish Māthura ? And this one also, the poor Saṁvāhaka !

Who can not remain suspended with the head hanging down, till the close of day, without any movement, on whose back there is no scar also constantly produced by clods of earth [or, rough stones] scratched against ; and this inside of whose thighs is not nibbled by the dogs day after day.—What is the use of such an extremely delicate fellow continuously indulging himself in gambling ? (12)

Well, I shall, for the matter of that, pacify Māthura ! (*Approaching*) Māthura, I salute [you]

[Māthura *salutes him in return*

दर्दुरक —किमेतत् ।

माथुर —अअं दशसुवण्णं धालेदि । [अयं दशसुवर्णं धारयति ।]

दर्दुरक —ननु कल्यवर्तमेतत् ।

माथुर —(दर्दुरकस्य कक्षान्तल्लुण्ठीकृतं पटमाकृष्य) भट्टा पश्शत पश्शत। जज्जरपडप्पाउदो अअं पुलिसो दशसुवण्णं कल्लवत्तं भणादि । [भर्तारः पश्यत पश्यत जर्जरपटप्रावृत एष पुरुषो दशसुवर्णं कल्यवर्तं भणति ।]

दर्दुरक —अरे मूर्ख नन्वहं दशसुवर्णान्कटकरणेन प्रयच्छामि । तत्किं यस्यास्ति धनं स किं क्रोडे कृत्वा दर्शयति । अरे

दुर्वर्णोऽसि विनष्टोऽसि दशस्वर्णस्य कारणात् ।
पञ्चेन्द्रियसमायुक्तो नरो व्यापाद्यते त्वया ॥ १३ ॥

माथुर —भट्टा तुए दशसुवण्णु कल्लवत्तु । मए एशु विहवु । [भर्तः, तव दशसुवर्णं कल्यवर्तम् । ममैष विभवः ।]

दर्दुरक —यद्येवम् श्रूयतां तर्हि । अन्यांस्तावद्दश सुवर्णानस्यैव प्रयच्छ । अयमपि द्यूतं खेलतु ।

माथुर —तक्कि भोदु । [तत्किं भवतु ।]

Darduraka —What [is] this?

Mathura —This one owes [me] ten suvarnas

Darduraka —I say, this [is] a mere bagatelle!

Mathura —(*Dragging up the rolled up cloth from under the arm pit of* Darduraka) Sirs [lit masters], see, see This man clad in a tattered [piece of] cloth talks of ten suvarnas as a mere bagatelle!

Darduraka —O fool, I say, I can give ten suvarnas by [just] a Kata throw! Then what? One who has wealth, should he exhibit [the same] parading [it] on [his] bosom? O [you],

You are a low caste fellow, you are damned, for the sake of ten suvarnas a man endowed with five sense-organs is being killed by you! (13)

Mathura —Master, to *you*, ten suvarnas [may be] a mere bagatelle, to me, it [is] a fortune.

Darduraka —If so listen then. Give just ten more [or, additional] suvarnas to this very person, and let this one too engage [himself] in gambling

Mathura —What would become then?

दर्दुरक—यदि जेष्यति तदा दास्यति।

माथुर—अह ण जिणादि। [अथ न जयति।]

दर्दुरक—तदा न दास्यति।

माथुर—अह ण जुत्त जप्पिदुम्। एव्व अस्सन्तो तुम पअच्छ धुत्तआ। अह पि णाम माथुरु धुत्तु जूद मित्था आदसआमि। अण्णस्स वि अह ण बिभेमि। धुत्ता खण्डिअवुत्तो सि तमम्। [अथ न युक्त जल्पितुम्। एवमाचक्षाण एव प्रयच्छ धूर्तक। अहमपि नाम माथुरो धूर्तो,द्यूत मिथ्यादर्शयामि ?। अन्यस्मादप्यह न बिभेमि। धूर्त खण्डितवृत्तोऽसि त्वम्।]

दर्दुरक—अरे क खण्डितवृत्त।

माथुर—तुम हु खण्डिअवुत्तो। [त्व खलु खण्डितवृत्त।]

दर्दुरक—पिता ते खण्डितवृत्त। (सवाहकस्यापक्रमितु सज्ञा ददाति)

माथुर—गोसाविआपुत्ता एव्व ज्जेव जूद तुए सेविदम्। [वेश्यापुत्र एवमेव द्यूत त्वया सेवितम्।]

दर्दुरक—मयैव द्यूतमासेवितम्।

माथुर—अले सवाहआ पअच्छ त दशसुवण्णम। [अरे सवाहक प्रयच्छ तद्दशसुवर्णम्।]

Darduraka —If he wins then he would pay

Mathura —But if he does not win?

Darduraka —Then he won t pay

Mathura —Now, [it is] not proper [to waste time in thus] prattling about Rogue pay *you* who are talking thus [in a high brow fashion] I too Mathura by name [or, well-known] the gambler —shall I show gambling in a fal e light (*mi hyā*)? I am not afraid of any one else either Rogue, you are one of a loose character !

Darduraka —Aye who [is] of a loose character?

Mathura —You indeed [are] of a loose character !

Darduraka —Your father [is] of a loose character !

(*Makes a sign to* Samvahaka *to move off*

Mathura —[You] son of a harlot ! Exactly thus have you indulged in gambling !

Darduraka —Have I indulged in gambling thus ?

Mathura —O Samvahaka, give those ten suvarnas

संवाहकः—अज्ज दइस्सम्। दाव दइस्सम्। [अद्य दास्यामि। तावद्दास्यामि।]
(माथुरः कर्षति)

२४ दर्दुरकः—मूर्ख परोक्षे न्यक्कर्तुं शक्यते न ममाग्रतः खलीकर्तुम्।

(माथुरः संवाहकमाकृष्य नासायां मुष्टिप्रहारं ददाति। संवाहकः सशोणितं मूर्च्छां नाटयन्भूमौ पतति। दर्दुरक उपसृत्यान्तरयति। माथुरो दर्दुरकं ताडयति।
२७ दर्दुरकोऽपि प्रतीपं ताडयति)

माथुरः—अले अले दुट्ठ छिण्णालिआपुत्तअ फलंपि पाविहसि। [अरे अरे दुष्ट पुंश्चलीपुत्रक फलमपि प्राप्स्यसि।]

३० दर्दुरकः—अरे मूर्ख अहं त्वया मार्गगत एव ताडितः। श्वो यदि राजकुले ताडयिष्यसि तदा द्रक्ष्यसि।

माथुरः—एसु पेक्खिस्सम्। [एष प्रेक्षिष्ये।]

३३ दर्दुरकः—कथं द्रक्ष्यसि।

माथुरः—(प्रसार्य चक्षुषी) एवं पेक्खिस्सम्। [एवं प्रेक्षिष्ये।]

(दर्दुरको माथुरस्य पांसुना चक्षुषी पूरयित्वा संवाहकस्यापक्रमितुं संज्ञां ददाति
३६ माथुरोऽक्षिणी निगृह्य भूमौ पतति। संवाहकोऽपक्रामति)

Samvahaka —I shall give to-day, I shall just give
[Mathura *drags him*

Darduraka —Fool, it is possible to ill treat [him] in [my] absence, not [possible] to ill treat [him] before me

[Māthura *dragging* Samvāhaka *gives him a blow with his fist on the nose* Samvāhaka *gesticulating fainting with bleeding falls on the ground*, Darduraka, *approaching, gets between them;* Māthura *beats* Darduraka, Darduraka *hits back*

Māthura —O you villain, son of a whore! You would [soon] get the fruit too [that is, punishment] for this [conduct]

Darduraka —O fool, I have been beaten by you even while going by [or, I was on] the road If tomorrow, you would beat me in the court, then you would see

Mathura —Here shall I see

Darduraka —How would you see?

Mathura —(*Expanding his eyes*) Thus would I see

[Darduraka *filling with dust* Māthura's *eyes makes a sign to* Samvāhaka *to move off*, Māthura *closing his eyes falls on the ground*, Samvāhaka *moves off*

दर्दुरकः—(स्वगतम्) प्रधानसभिको माथुरो मया विरोधितः । तन्नात्र युज्यते स्थातुम् । कथितं च मम प्रियवयस्येन शर्विलकेन यथा किल आर्यकनामा गोपालदारकः सिद्धादेशेन समादिष्टो राजा भविष्यति इति । सर्वश्चास्मद्विधो जनस्तमनुसरति । तदहमपि तत्समीपमेव गच्छामि । (इति निष्क्रान्तः)

संवाहकः—(सत्रासं परिक्रम्य दृष्ट्वा) एशे कश्शवि अणपावुदपक्खदुआलके गेहे । ता एत्थ पविशिश्शम् । (प्रवेशं रूपयित्वा वसन्तसेनामालोक्य) अज्जे शलणागदे म्हि । [एतत्कस्याप्यनपावृतपक्षद्वारकं गृहम् । तदत्र प्रविशामि । आर्ये शरणागतोऽस्मि ।]

वसन्तसेना—अभअं सरणागदस्स । हञ्जे ढक्केहि पक्खदुआरअम् । [अभयं शरणागतस्य । चेटि पिधेहि पक्षद्वारकम् ।] (चेटी तथा करोति)

वसन्तसेना—कुदो दे भअम् । [कुतस्ते भयम् ।]

संवाहकः—अज्जे धणिकादो । [आर्ये धनिकात् ।]

वसन्तसेना—हञ्जे संपदं अवावुणु पक्खदुआरअम् । [चेटि साम्प्रतमपावृणु पक्षद्वारकम् ।]

Darduraka—(*To himself*) The chief Sabhika, Mathura has been antagonised by me So it is not proper [or adviseable] to stay on here [longer] Again, my dear friend Sarvilaka has told me that it was reported— The cowherd-boy Aryaka *by name would be the king as foretold by a soothsayer* [*whose* prophecies come to be true] And all people of our type are following him So I also shall go to him alone [*Exit*

Samvahaka—(*Moving about in fear, beholding*) This [is] some one s house with the side-door unfastened. So I shall enter here. (*Gesticulating entrance seeing* Vasantasena) Lady, I approach [you] for protection [or shelter]

Vasantasena—Safety [or freedom from molestation] to [you] who have approached [me] for protection [I promise] Ceti close the side-door [Ceti *does accordingly*

Vasantasena—Whence your fear ?

Samvahaka—From a creditor Lady

Vasantasena—Ceti now unfasten the side-door

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१ अन्दुद ।

सवाहक —(आत्मगतम्) कध घणिकादो तुलिद शे भअकालणम्। शुट्ठु क्खु एव वुच्चदि।

जे अत्तवल जाणिअ भाल तुलिद वहेइ माणुस्से।
ताह खलण ण जाअदि ण अ कन्तालगदो विवज्जदि॥ १४॥

एत्थ लक्खिदोम्हि। [कथ धनिकात्तुलितमस्या भयकारणम्। सुष्ठु खल्वेवमुच्यते।

य आत्मबल ज्ञात्वा भार तुलित वहति मनुष्य।
तस्य स्खलन न जायते न च कान्तारगतो विपद्यते॥

अत्र लक्षितोऽस्मि।]

माथुर —(अक्षिणी प्रमृज्य द्यूतकर प्रति) अरे देहि देहि। [अरे देहि देहि।]

द्यूतकर —भट्टा जावदव अम्ह दद्दुरेण कलहाविदा तावदेव सो गोहो अवक्कन्तो। [भर्त यावद्वय दर्दुरेण कलहायितास्तावदेव स पुरुषोऽपक्रान्त।]

माथुर —तस्स जूदकलस्स मुट्ठिप्पहालेण णासिका भग्गा आसि। ता एहि। लहिरपह अणुसरेम्ह। [तस्य द्यूतकरस्य मुष्टिप्रहारेण नासिका भग्नासीत्। तदेहि। रुधिरपथमनुसराव।]

(अनुसृत्य) द्यूतकर —भट्टा वसन्तसेणागेह पविट्ठो सो। [भर्त वसन्तसेनागृह प्राप्त स।]

Samvahaka —(*To himself*) What a cause of fear from a creditor's [simply] made light of by her! It is indeed well said—

The man who knowing his strength [or capacity] bears a burden commensurate [with it]—for him there is no mishap [or stumbling] neither does he perish [even though] staying in wilderness (14)

Here am I an illustration [or case in point]!

Mathura —(*Wiping off his eyes to* Dyutakara) Oh give, give

Dyūtakara —Sir while indeed we had been involved in a quarrel by Darduraka the same time that man made off

Mathura —The nose of that gambler had been smashed by the blow of [my] fist So come on Let us follow the blood track

(*Following the track*) **Dyūtakara** —Sir, he has entered Vasantasenā's house!

माथुर —भूदाइ सुवण्णाइ। [भूतानि सुवर्णानि।]

द्यूतकर —लाअउल गदुअ णिवेदम्ह। [राजकुल गत्वा निवेदयाव।]

माथुर —एसो धुत्तो अदा णिक्कमिअ अण्णत्त गमिस्सदि। ता उअरोधेणेव्व गेण्हेम्ह। [एष धूर्तोऽतो निष्क्रम्यान्यत्र गमिष्यति। तदुपरोधनैव गह्णीव।]

(वसन्तसेना मदनिकाया सज्ञा ददाति)

मदनिका —कुदो अज्जो। को वा अज्जो। कस्स वा अज्जो। कि वा वित्ति अज्जो उवजीअदि। कुदो वा भअम्। [कुत आर्य। को वार्य। कस्य वार्य। का वा वृत्तिमार्य उपजीवति। कुतो वा भयम्।]

सवाहक —शुणादु अज्जआ। अज्जए पाडलिउत्त मे जम्मभूमी। गहवइदालके हगे। सवाहअश्श वित्ति उवजीआमि। [शृणोत्वार्या। आर्ये पाटलिपुत्र मे जन्मभूमि। गृहपतिदारकोऽहम्। सवाहकस्य वृत्तिमुपजीवामि।]

वसन्तसेना —सुउमारा क्खु कला सिक्खिदा अज्जेण। [सुकुमारा खलु कला शिक्षितार्येण।]

सवाहक —अज्जए कलेत्ति शिक्खिदा। आजीविआ दाणिं सवुत्ता। [आर्ये कलेति शिक्षिता। आजीविकेदानीं सवृत्ता।]

Mathura —Good bye to [lit gone are] the suvarnas

Dyūtakara —Let us go and lodge a complaint [against him] in the court.

Māthura —This rascal would [or is bound to] go elsewhere getting out from here So let us capture [him] by just [resorting to] a blocade

[Vasantasena *makes a sign to* Madanika

Madanika —Whence [have you come] Sir? Who again [are you] Sir? To whom again [do you belong] Sir? What profession again do you follow for [your] livelihood Sir? Whence again [your] fear?

Samvahaka —Pray listen, Madam Madam Pataliputra [is] my birth place I [am] the son of a village headman [or, house-holder] I live by [following] the profession of a shampooer

Vasantasena —A delicate art indeed has been learnt by you, Sir!

Samvahaka —Madam, it was learnt as an art now it has become a means of [earning my] livelihood

चेटी—अदिणिव्विण्णं अज्जेण पडिवअणं दिण्णम् । तदो तदो । [अतिनिर्विण्णमार्येण प्रतिवचनं दत्तम् । ततस्ततः ।]

संवाहकः—तदो अज्जए एशे णिजगेहे आहिण्डकाणं मुहादो शुणिअ अपुव्वदेशदंशणकुदूहलेण इह आगदे । इहवि मए पविशिअ उज्जइणिं एके अज्जे शुश्शूशिदे । जे तालिशे पिअदंशणे पिअवादी दइअ ण कित्तेदि अवकिदं विशुमलेदि । किं बहुणा पलन्तेण । दक्खिणदाए पलकेलअं विअ अत्ताणअ अवगच्छदि शलणागअवच्छले अ । [तत आर्ये एष निजगृहे आहिण्डकानां मुखाच्छ्रुत्वापूर्वदेशदर्शनकुतूहलेनेहागतः । इहापि मया प्रविश्योज्जयिनीमेक आर्यः शुश्रूषितः । यस्तादृशः प्रियदर्शनः प्रियवादी दत्त्वा न कीर्तयति अपकृतं विस्मरति । किं बहुना प्रजल्पितेन । दक्षिणतया परकीयमिवात्मानमवगच्छति शरणागतवत्सलश्च ।]

चेटी—को दाणिं अज्जआए मणोरहन्तरस्स गुणाइं चोरिअ उज्जइणिं अलंकरेदि । [क इदानीमार्याया मनोरथान्तरस्य गुणाश्चोरयित्वोज्जयिनीमलंकरोति ।]

वसन्तसेना—साहु हञ्जे साहु । मए वि एव्वं ज्जेव हिअएण मन्तिदम् । [साधु चेटि साधु । मयाप्येवमेव हृदयेन मन्त्रितम् ।]

चेटी—अज्ज तदो तदो । [आर्य ततस्ततः ।]

Ceṭī—An extremely despondent reply has been given by you, Sir ! What next ?

Saṃvāhaka—Then, Madam, having heard [about Ujjayinī] at home from the lips of travellers, I came here, through curiosity to see a region not seen before And here too, having entered Ujjayinī, I served one noble person, who, so handsome to see, sweet-talker, boasts not, having given [in charity], forgets any evil turn [done to him] What need of prattling [about his qualities] at length ? On account of [his] courteous nature, he considers himself as though belonging to others, and [is] affectionate towards those who approach [him] for protection !

Ceṭī—Who now [is this one who] adorns Ujjayinī, having stolen the virtues of the object of Madam's desires ?

Vasantasenā—Good, Ceṭī, good ! The same [thing] was thought of by me also in [my] heart ?

Ceṭī—What next, Sir !

संवाहक—अज्जए शे दाणिं अणुक्कोशकिदेहिं पदाणेहिं [आर्ये स इदानीमनुक्रोशकृतैः प्रदानैः]

वसन्तसेना—किं उवरदविहवो संवुत्तो। [किमुपरतविभवः संवृत्तः।]

संवाहक—अणाचक्खिदे ज्जेव कधं अज्जआए विण्णादम्। [अनाख्यात एव कथमार्यया विज्ञातम्।]

वसन्तसेना—किं एत्थ जाणीअदि। दुल्लहा गुणा विहवा अ। अपेएसु तडाएसु बहुदरं उदअं भोदि। [किमत्र ज्ञायते। दुर्लभा गुणा विभवाश्च। अपेयेषु तडागेषु बहुतरमुदकं भवति।]

चेटी—अज्ज किंणामधेओ क्खु सो। [आर्य किंनामधेयः खलु सः।]

संवाहक—अज्जे के दाणिं तश्श भूदलमिअङ्कस्स णाम ण जाणादि। शो क्खु शेट्ठिचत्तले पडिवशदि। शलाहणिज्जणामधए अज्जचालुदत्ते णाम। [आर्ये क इदानीं तस्य भूतलमृगाङ्कस्य नाम न जानाति। स खलु श्रेष्ठिचत्वरे प्रतिवसति। श्लाघनीयनामधेय आर्यचारुदत्तो नाम।]

वसन्तसेना—(सहर्षमासनादवतीर्य) अज्जस्स अत्तणकेरकं एदं गेहम्। हञ्जे देहि से आसणम्। तालवेण्टअं गेण्ह। परिस्समो अज्जस्स बाधदि। [आर्यस्यात्मीयमेतद्गेहम्। चेटि देह्यस्यासनम्। तालवृन्तकं गृहाण। परिश्रम आर्यस्य बाधते।] (चेटी तथा करोति)

Samvahaka—Madam he now owing to [his] large gifts, prompted by pity [for others]—

Vasantasenā—Has become bereft of [his] fortune

Samvahaka—How was this known by Madam, even though not told [by me]?

Vasantasena—What [is] there to be known here? Virtues and fortunes are difficult to have together In tanks [the water in which is] unfit to drink there is quite a lot of water

Ceti—Sir what indeed is his name?

Samvahaka—Madam who now does not know the name of that [well known] Moon on the earth? He indeed lives at the Merchant-square of a praiseworthy name by name the noble Carudatta.

Vasantasena—(*With joy getting down from her seat*) This house [is] your own Sir Ceti, give [him] a seat Take a fan. Fatigue is troubling the noble one! [Ceti *does accordingly*]

संवाहक—(स्वगतम्) कध अज्जचालुदत्तस्स णामशकीत्तणेण ईदिशे मे आदले। शाहु अज्जचालुदत्त शाहु। पुहवीए तुमं एक्के जीवशि। शेशे उण
६५ जणे शशदि। (इति पादयोर्निपत्य) भोदु अज्जए भोदु। आशणे णिशीददु अज्जआ। [कथमार्यचारुदत्तस्य नामसंकीर्तनेनेदृशो मे आदरः। साधु आर्यचारुदत्त साधु। पृथिव्यां त्वमेको जीवसि। शेषः पुनर्जनः श्वसिति। भवत्वार्ये भवतु। आसने निषीदत्वार्या।]

६६ वसन्तसेना—(आसने समुपविश्य) अज्ज कुदो सो धणिओ। [आर्य कुतः स धनिकः।]

संवाहक—

शक्कालधणे क्खु शज्जणे काह ण होइ चलाचले धणे।
जे पूइदुं पि ण आणादि शे पूआविशेशं पि आणादि॥ १५॥
[सत्कारधनः खलु सज्जनः कस्य न भवति चलाचलं धनम्।
यः पूजयितुमपि न जानाति स पूजाविशेषमपि जानाति॥]

वसन्तसेना—तदो तदो। [ततस्ततः।]

६७ संवाहक—तदो तेण अज्जेण शवित्ती पलिचालके किदो म्हि। चालित्ताशेशे अ तहिश जदावजीवि म्हि शवुत्ते। तदो भाअधेअविशमदाए दशशुवण्णअ

Samvahaka—(*To himself*) What such [high] regard [shown] to me by the [mere] mention of the name of the noble Cārudatta? Bravo! Noble Cārudatta! Bravo! On this earth, you alone [truly] live while the remaining crowd [merely] breathes. (*Falling at* Vasantasenā's *feet*) Enough, Madam, enough. Pray be seated on the seat, Madam.

Vasantasenā—(*Sitting down on the seat*) Sir, where [is] that creditor [or, how can he be a rich man]?

Samvahaka—

A good man has courtesy for [his] wealth [or, is rich in courtesy] who cannot possess wealth that comes and goes? He who does not know even to honour [others]—can he know [that is, really appreciate] the excellence of honour [done to him by others]? (15)

Vasantasenā—What next?

Samvahaka—Then, I was employed by that noble one, as a personal servant with a salary. When he had only [his] good moral conduct remaining [with him, that is when he was

जूदे हारिदम् । [ततस्तेनार्येण सवृत्तिः परिचारकः कृतोऽस्मि । चारित्र्यावशेषे च तस्मिन् द्यूतोपजीव्यस्मि संवृत्तः । ततो भागधेयविषमतया दशसुवर्णं द्यूते हारितम् ।]

माथुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुषितोऽस्मि ।]

संवाहक—एदे दे शहिअजूदिअला मं अणुशधअन्ति । शपदं शुणिअ अज्जआ पमाणम् । [एतौ तौ सभिकद्यूतकरौ मामनुसरतः । सांप्रतं श्रुत्वार्या प्रमाणम् ।]

वसन्तसेना—मदणिए वासपादवविसंठुलदाए पक्खिणो इदो तदो वि आहिण्डन्ति । हञ्जे ता गच्छ । एदाणं सहिअजूदिअराणम् अअं अज्जो ज्जेव पडिवादेदि त्ति इमं हत्थाभरणअं तुमं देहि । [मदनिके वासपादपविसंष्ठुलतया पक्षिण इतस्ततोऽप्याहिण्डन्ते । चेटि तद्गच्छ । एतयोः सभिकद्यूतकरयोः अयमार्य एव प्रतिपादयतीति इदं हस्ताभरणकं त्वं देहि ।] (इति हस्तात्कटकमाकृष्य चेट्या प्रयच्छति)

चेटी—(गृहीत्वा) जं अज्जआ आणवदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

माथुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुषितोऽस्मि ।]

चेटी—जधा एदे उद्धं पेक्खन्ति दीहं णीससन्ति अहिलहन्ति अ दुआरणिहिदलोअणा तधा तक्केमि एदे दे सहिअजूदिअरा हुविस्सन्ति । (उपगम्य)

reduced to penury] I began to maintain [myself] by gambling Then owing to [my] luck being adverse ten suvarnas were lost [by me] at gambling

Mathura —I am ruined [or destroyed] I am robbed !

Samvahaka —Here those Sabhika and Dyutakara [whom I owe the ten suvarnas] are close on my heels ! Now, having heard [all this] Madam [is] the authority [to decide what should be done in my case]

Vasantasena —Madanikā owing to the shaky nature of the tree [used by them] for resting the birds have to wander about here there and anywhere Ceti so go. Give you to these Sabhika and Dyutakara this hand-ornament [bracelet] saying (*iti*) that this gentleman himself is giving [it to them]

[*Taking out the bracelet from her hand gives it to* Ceti

Ceti —(*Taking it*) As Madam commands [*Exit*

Mathura — I am ruined ! I am robbed

Ceti —As these [two] are looking up, sighing deeply, chattering to each other with eyes fixed on the door I guess

१ विसुरअन्ति अ अहि ।

अज्ज वन्दामि । [यथेनावूर्ध्वं प्रेक्षेते दीर्घं निश्वसत अभिलपतश्च द्वारनिहितलोचनौ तथा तर्कयामि एतौ तौ सभिकद्यूतकरौ भविष्यतः । आर्य वन्दे ।]

माथुर —सुह तुए होदु । [सुख तव भवतु ।]

चेटी—अज्ज कदमो तुम्हाण सहिओ । [आर्य कतरो युवयो सभिकः ।]

माथुर—

कस्स तुहं तणुमज्झे अहरेण रदद्दडदुन्विणीदेण ।

जम्पसि मणाहलवअण आलोअन्ती कडक्खेण ॥ १६ ॥

णत्थि मम विहवो । अण्णत्त व्वज ।

[कस्य त्व तनुमध्ये अधरेण रतिदष्टदुर्विनीतेन ।

जल्पसि मनोहरवचनमालोकयन्ती कटाक्षेण ॥

नास्ति मम विभव । अन्यत्र व्रज ।]

चेटी—जइ ईदिसाइ ण मन्तेसि ता ण होसि जूदिअरो । अत्थि कोवि तुम्हाण धारओ । [यदीदृशानि ननु मन्त्रयसे तदा न भवसि द्यूतकर । अस्ति कोऽपि युष्माकं धारक ।]

माथुर —अत्थि । दससुवण्ण धारेदि । किं तस्स । [अस्ति । दशसुवर्णं धारयति । किं तस्य ।]

चेटी—तस्स कारणादो अज्जआ इमं हत्थाभरण पडिवादेदि । णहि णहि । सो ज्जेव पडिवादेदि । [तस्य कारणादार्यइ हस्ताभरण प्रतिपादयति । नहि नहि । स एव प्रतिपादयति ।]

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these must be those [two] Sabhika and Dyutakara (*Approaching*) Sir, I salute [you]

Mathura —May there be happiness for you!

Ceti —Sir which one of you [two is] the Sabhika?

Mathura—

[O] thin waisted one with [your] lower lip ill mannered and bitten in love-sport, to whom are you prattling charming words, casting side glances? (16)

I have no wealth [to waste on you] Go elsewhere

Ceti—If [or, inasmuch as] indeed you talk such [things] then, you cannot be a gambler Is there some one [who is] your debtor?

Mathura—There is He owes ten suvarnas What of him?

Ceti—On his account, Madam gives this bracelet,—no, not indeed—he himself gives

माथुरः—(सहर्षं गृहीत्वा) अले भणेशि तं कुलपुत्तम्—भूदं तुए गण्डे। आअच्छ। पूणो जूदं रमअ। [अरे भणसि तं कुलपुत्तम्—भूतस्तव गण्डः। आगच्छ। पुनर्द्यूतं रमस्व।] (इति निष्क्रान्तौ)

चेटी—(वसन्तसेनामुपसृत्य) अज्जए पडितुट्ठा गदा सहिअजूदिअरा। [आर्ये परितुष्टौ गतो सभिकद्यूतकरौ।]

वसन्तसेना—ता गच्छदु। अज्ज बन्धुअणो समस्ससदु। [तद्गच्छतु। अद्य बन्धुजनः समाश्वसितु।]

संवाहकः—अज्जए जइ एव्वं ता इअं कला पलिअणहत्थगदा कलीअदु। [आर्ये यद्येवं तदियं कला परिजनहस्तगता क्रियताम्।]

वसन्तसेना—अज्ज जस्स कारणादो इअं कला सिक्खीअदि सो ज्जेव अज्जेण सुस्सूसिदपुरुव्वो सुस्सूसिदव्वो। [आर्य यस्य कारणादियं कला शिक्ष्यते स एवार्येण शुश्रूषितपूर्वः शुश्रूषितव्यः।]

संवाहकः—(स्वगतम्) अज्जआए णिउणं पच्चादिट्ठो म्हि। कध पच्चुवकलिश्शम्। (प्रकाशम्) अज्जए अहं एदिणा जूदिअलावमाणेण शक्कशमणके हुविश्शम्। ता शंवाहके जूदिअले शक्कशमणके शंवुत्तेत्ति शुमलिदव्वा अज्जआए एदे अक्खलु। [आर्यया निपुणं प्रत्यादिष्टोऽस्मि। कथं प्रत्युप-

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Māthura:—(*Taking it, with joy*) Aye, say to that nobly born chap 'Cancelled is your pledge. Come. Enjoy gambling again.' [*Exeunt*

Ceṭī—(*Approaching* Vasantasenā) Madam, Sabhika and Dyūtakara went away quite pleased!

Vasantasenā—Then may you go! Let [your] kinsmen be to-day comforted!

Saṁvāhaka—Madam, if so, let then this [my] art be mastered by [your] attendants.

Vasantasenā—For whose sake this art has been learnt [by you], the same [person] served [by you] before, ought to be served by you!

Saṁvāhaka:—(*To himself*) I have been repudiated by Madam in a clever manner! How shall I oblige [her] in return? (*Aloud*) Madam, owing to this insult [experienced] as a gambler, I shall become a Buddhist monk. So, 'Saṁvāhaka,

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१ अज्जो वन्धुअणं समस्सासिदुं।

करिष्ये । ...आर्ये अहमेतेन धूनस्रापमानेन शाक्यश्रमणको भविष्यामि । तत्संवाहको द्यूतकर. शाक्यश्रमणक. संवृत्त इति स्मर्तव्यान्यार्ययैतान्यक्षराणि ।]

वसन्तसेना—अज्ज अल साहसेण । [आर्य अलं साहसेन ।]

संवाहक —अज्जए कल णिच्चए । (इति परिक्रम्य)

जूदेण तं कदं मे जं वीहत्थं जणस्स शव्वस्स ।
एण्हि पाअडशीशो णलिन्दमग्गेण विहलिस्शम् ॥ १७ ॥

[आर्ये कृतो निश्चय ।.

द्यूतेन तत्कृत मम यद्विहस्त जनस्य सर्वस्य ।
इदानीं प्रकटशीर्षो नरेन्द्रमार्गेण विहरिष्यामि ॥]

(नेपथ्ये कलकल:)

संवाहक:—(आकर्ण्य) अले किं ण्णेदम् । (आकाशे) किं भणाध—एशे क्खु वशन्तशेणआए खुण्टमोडके णाम दुट्ठहत्थी विभलेदि त्ति । अहो अज्जआए गन्धगअं पेक्खिश्शं गदुअ । अह वा किं मम एदिणा । जधाववशिदं अणुचिट्ठिश्शम् । [अरे किं न्विदम् । ...किं भणत—एष खलु वसन्तसेनायाः खुण्टमोडको नाम दुष्टहस्ती विचरति इति । अहो आर्याया गन्धगज प्रेक्षिष्ये गत्वा । अथवा किं ममैतेन । यथाव्यवसितमनुष्ठास्यामि ।] (इति निष्क्रान्तः)

(तत प्रविशत्यपटीक्षेपेण प्रहृष्टो विकटोज्ज्वलवेशः कर्णपूरकः)

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the gambler, has turned into a Buddhist monk'—these words [lit syllables] should be borne in mind by Madam.

Vasantasenā —Away with [this] rash act

Saṁvāhaka :—Madam, [my] resolve is made (*Moving about*)

Gambling did for me what made [me] helpless [or incapacitated] in the whole world [or, among all people]; *now*, holding up [my] head, I shall freely move about the king's highway! (17)

(*A confused noise behind the curtain*)

Saṁvāhaka —(*Hearing*) Aye, what possibly [is] this? (*In the sky*) What do you say—'Here is indeed moving about Vasantasenā's rogue elephant by name Khuṇṭamodaka!' Oh, I shall go and see Madam's scent-elephant Or, what have I to do with this? I shall do as resolved upon! [*Exit*

(*Then enter, tossing aside the curtain,* Karṇapūraka, *greatly delighted, wearing a highly gaudy dress*)

कर्णपूरकः—कहिं कहिं अज्जआ। [कुत्र कुत्रार्या।]

चेटी—दुम्मणुस्स किं ते उव्वेअकारणम् जं अग्गदो ट्ठिदं अज्जअं ण पेक्खसि। [दुर्मनुष्य किं त उद्वेगकारणम् यदग्रतोऽवस्थितामार्यां न प्रेक्षसे।]

कर्णपूरकः—(दृष्ट्वा) अज्जए वन्दामि। [आर्ये वन्दे।]

वसन्तसेना—कण्णऊरअ परितुट्ठमुहो लक्खीअसि। ता किं णेदम्। [कर्णपूरक परितुष्टमुखो लक्ष्यसे। तत्किं न्विदम्।]

कर्णपूरकः—(सविस्मयम्) अज्जए वञ्चिदासि जाए अज्ज कण्णऊरअस्स परक्कमो ण दिट्ठो। [आर्ये वञ्चितासि ययाद्य कर्णपूरकस्य पराक्रमो न दृष्टः।]

वसन्तसेना—कण्णऊरअ किं किं। [कर्णपूरक किं किम्।]

कर्णपूरकः—सुणादु अज्जआ। जो सो अज्जआए खुण्टमोडओ णाम दुट्ठहत्थी सो आलाणत्थम्भं भञ्जिअ महामत्तं वावादिअ महन्तं संखोहं करन्तो राअमग्गं ओदिण्णो। तदो एत्थन्तरे उग्घुट्ठं जणेण—

अवणेध बालअजणं तुरिदं आरुहध वुक्खपासादम्।
किं ण हु पेक्खध पुरदो दुट्ठो हत्थी इदो एदि॥ १८॥

अवि अ

Karnapūraka —Where where [is] Madam?

Cetī —[You] unmannerly fellow [or bad man]! What [can be] the cause of your agitation (*udvegah*) that you do not notice my Lady seated [even just] in front [of you]!

Karnapuraka —(*Seeing*) Madam I salute [you]

Vasantasena —Karnapuraka you are seen with a face highly delighted Then what indeed [is] this?

Karnapuraka —(*With wonder*) Madam you have been deceived [that is you have missed a great opportunity] in that you did not see to-day Karnapuraka's [feat of] valour!

Vasantasena —Karnapuraka what what?

Karnapuraka —Pray listen Madam That wild [or rogue] elephant of Madam by name Khuntamodaka—he having smashed the tying post [and] having killed the head mahout came down to the king's highway causing considerable commotion. Then in the meanwhile the crowd yelled out—

'Take away the children quickly climb up trees or house [—roofs], do you not indeed see before [you] that the wild elephant is moving this way?' (18)

And again

विचलइ णेउरजुअलं छिज्जन्ति अ मेहला मणिक्खइआ ।
वलआ अ सुन्दरदरा रणअङ्कुरजालपडिबद्धा ॥ १९ ॥

तदो तेण दुट्ठहत्थिणा करचलणरदणेहिं फुल्लणलिणिं विअ णअरिं उज्जइणि अवगाहमाणेण समासादिदो परिव्वाजओ । तं च परिब्भट्ठदण्डकुण्डिआभाअणं सीअरेहिं सिञ्चिअ दन्तन्तरे खित्तं पेक्खिअ पुणोवि उग्घुट्टं जणेण—हा परिव्वाजओ वावादीअदि त्ति । [शृणोत्वार्या । य. स आर्यायाः खुण्टमोडको नाम दुष्टहस्ती स आलानस्तम्भं भङ्क्त्वा महामात्रं व्यापाद्य महान्तं संक्षोभं कुर्वन्राजमार्गमवतीर्णः । ततोऽनन्तरे उद्घुष्टं जनेन—

अपनयत बालजनं त्वरितमारोहत वृक्षप्रासादम् ।
किं न खलु प्रेक्षध्वं पुरतो दुष्टो हस्ती इत एति ॥

अपि च
विचलति नूपुरयुगलं छिद्यन्ते च मेखला मणिखचिताः ।
वलयाश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिबद्धाः ॥

ततस्तेन दुष्टहस्तिना करचरणरदनैः फुल्लनलिनीमिव नगरीमुज्जयिनीमवगाहमानेन समासादितः परिव्राजकः । तं च परिभ्रष्टदण्डकुण्डिकाभाजनं शीकरैः सिक्त्वा दन्तान्तरे क्षिप्तं प्रेक्ष्य पुनरप्युद्घुष्टं जनेन—हा परिव्राजको व्यापाद्यते इति ।]

वसन्तसेना—(ससंभ्रमम्) अहो पमादो अहो पमादो । [अहो प्रमादः अहो प्रमादः ।]

कर्णपूरकः—अलं संभमेण । सुणादु दाव अज्जआ । तदो विच्छिण्णविसंठुलसिङ्खलाकलावं उव्वहन्तं दन्तन्तरपरिग्गहिदं परिव्वाजअं उव्वहन्तं

Pairs of anklets drop off And the girdles set with gems are broken, as also the extremely beautiful bracelets studded with a net-work of rays of gems! (19)

Then that rogue elephant, wading through the city of Ujjayini, as though through a lake full of blooming lotuses, with [his] trunk, feet and tusks, came across an ascetic [monk]. And on seeing him [the monk] whose staff, gourd and pot had been scattered away, held up between the tusks [by the elephant] after sprinkling over him sprays of water, the crowd once again yelled out—'Alas! The ascetic is being killed!'

Vasantasenā—(*Excitedly*) Oh, the calamity! Oh, the mishap!

Karṇapūraka—Away with excitement! Just listen, Madam. Then seeing him [the elephant] carrying along the tangled

त पेक्खिअ कण्णऊरएण मए—णाहि णाहि अज्जआए अण्णपिण्डउड्ढेण दासेण—वामचलणेण जूदलेक्खअ उग्घुसिअ उग्घुसिअ तुरिद आवणादो लोहदण्ड गेण्हिअ आआरिदो सो दुट्टहत्थी। [अल सभ्रमेण। शृणोतु तावदार्या। ततो विच्छिन्नविस्फुलशृङ्खलाकलापमुद्वहन्त दन्तान्तरपरिगृहीत परिव्राजकमुद्वहन्त त प्रेक्ष्य कर्णपूरकेण मया—नहि नहि आर्याया अन्नपिण्डपुष्टेन दासेन—वामचरणेन द्यूतलेखकम् उद्घुष्योद्घुष्य त्वरितमापणाल्लोहदण्ड गृहीत्वाकारित स दुष्टहस्ती।]

वसन्तसेना—तदो तदो। [ततस्तत ।]

कर्णपूरक—

आहणिऊण सरोस त हत्थि विज्झसेलसिहराभम्।
मोआविओ मए सो दन्तन्तरसाठिओ परिव्वाजओ ॥ २० ॥
[आहत्य सरोष त हस्तिन विन्ध्यशैलशिखराभम्।
मोचितो मया स दन्तान्तरसस्थित परिव्राजक ॥]

वसन्तसेना—सुट्ठु द किदम्। तदो तदो। [सुष्ठु त्वया कृतम्। ततस्तत.।]

कर्णपूरक—तदो अज्जए साहु रे कण्णऊरअ साहु त्ति एत्तिअमेत्त भणन्ती विसमभरक्कन्ता विअ णावा एक्कदो पल्हत्था सअला उज्जइणी आसि। तदो अज्जए एक्केण सुण्णाइ आहरणट्ठाणाइ परामसिअ उद्ध पेक्खिअ दीह णीससिअ अअ पावारओ मम उवरि क्खित्तो। [तत आर्ये साधु रे कर्णपूरक साधु

mass of broken chains [and] carrying the ascetic held between the tusks I Karnapuraka—no, no [or beg your pardon] Madam s slave grown fat on the morsels of food [given by you]—moving in a crooked way and repeatedly shouting to the Dyutalekhaka [one who marks the score at gambling] [to take heat] hastily snatching an iron bar from a shop challenged that rogue elephant

Vasantasena—What next?

Karnapūraka—

Having struck down the furious elephant appearing like a peak of the Vindhya mountain by me was set free that ascetic held up between the tusks! (20)

Vasantasena—You did well [or a fine achievement]! What next?

Karnapūraka—Then Madam, all Ujjayini shouting out just this—Bravo! O Karnapuraka! Well done! was thrown up on one side like a boat packed with an uneven load Then,

इत्येतावन्मात्र भणन्ती विपमभराक्रान्ता इव नौः एकतः पर्यस्ता सञ्जरोज्जयिन्यासीत्। तत आर्ये एकेन शून्यान्याभरणस्थानानि परामृश्य ऊर्ध्वं प्रेक्ष्य दीर्घं नि.श्वस्याय प्रावारको ममोपरि क्षिप्त ।]

वसन्तसेना—कण्णऊरअ जाणीहि दाव किं एसो जादीकुसुमवासिदो पावारओ ण वेत्ति । [कर्णपूरक जानीहि तावत्किमेष जातीकुसुमवासितः प्रावारको न वेति ।]

कर्णपूरक —अज्जए मदगन्धेण सुट्ठु त गन्धं ण जाणामि । [आर्ये मदगन्धेन सुष्ठु न गन्ध न जानामि ।]

वसन्तसेना—णामं पि दाव पेक्ख । [नामापि तावत्प्रेक्षस्व ।]

कर्णपूरकः—इम णामं अज्जआ एव्व वाएदु। [इदं नाम आर्यैव वाचयतु ।]

(इति प्रावारकमुपनयति)

वसन्तसेना—अज्जचारुदत्तस्स । [आर्यचारुदत्तस्य ।] (इति वाचयित्वा सस्पृह गृहीत्वा प्रावृणोति)

चेटी—कण्णऊरअ सोहदि अज्जआए पावारओ । [कर्णपूरक शोभत आर्यायाः प्रावारक ।]

कर्णपूरक —आं सोहदि अज्जआए पावारओ । [आ शोभत आर्यायाः प्रावारक ।]

वसन्तसेना—कण्णऊरअ इदं दे पारितोसिअम् । [कर्णपूरक इदं त पारितोषिकम् ।] (इत्याभरणं प्रयच्छति)

Madam was thrown over me this mantle by one [person] after touching the vacant parts [of the body used] for [wearing] ornaments, looking upwards and sighing heavily

Vasantasenā —Karnapuraka, just find out whether this mantle is made fragrant with jasmine flowers or not

Karnapūraka —Madam, I can't make out the scent properly, owing to the smell of rut

Vasantasenā —Well, look for the name at any rate

Karnapūraka —Here [is some] name May Madam herself read [it] out [*Places the mantle near her*

Vasantasenā —Of the noble Cārudatta [*Having read thus, taking it longingly, covers herself with it*

Ceṭī —Karnapūraka, this mantle becomes Madam [well] !

Karnapūraka—Yes The mantle becomes Madam [well]

Vasantasenā —Karnapūraka ! Here [is] your reward, [*Gives him an ornament*

कर्णपूरक —(शिरसा गृहीत्वा प्रणम्य च) सपद सुट्ठु सोहदि अज्ज २७
आए पावारओ । [साम्प्रत सुष्ठु शोभत आर्याया प्रावारक ।]

वसन्तसेना—कण्णऊरअ एदाए वेलाए कहि अज्जचारुदत्तो । [कर्ण
पूरक एतस्या वेलाया कुत्रार्यचारुदत्त ।] ३०

कर्णपूरक —एदेण ज्जेव मग्गेण पवुत्तो गन्तु गेहम् । [एतेनैव मार्गेण
प्रवृत्तो गन्तु गेहम् ।]

वसन्तसेना—हञ्जे उवरिल्लिण आलिन्दअ आरुहिअ अज्जचारुदत्त ३३
पेक्खेम्ह । [चेटि उपरितनमलिन्दकमारुह्यार्यचारुदत्त पश्याम ।]

(इति निष्क्रान्ता सर्व)

इति द्यूतकरसंवाहको नाम द्वितीयोऽङ्क । ३६

Karnapuraka —(*Taking it on the head and saluting*) Now, the mantle becomes Madam very well

Vasantasena —Karnapuraka where [could] the noble Carudatta [be] by this time ?

Karnapūraka —He started to go home by this very road

Vasantasena —Ceti mounting up the upper balcony let us be looking at the noble Carudatta.

[*Exeunt Omnes*

Here ends the Second Act called "Dyutakarasamvahaka"

[*The gambler Samvahaka*]

तृतीयोऽङ्कः ।

(तत. प्रविशति चेटः)

चेटः—

सुअणे क्खु भिच्चाणुकम्पके शामिए णिद्धणके वि शोहदे ।
पिशुणे उण दव्वगव्विदे दुक्के क्खु पलिणामदालुणे ॥ १ ॥

अवि अ
शस्सापलक्कबलद्दे ण शक्कि वालिदुं
अण्णपशत्तकलत्ते ण शक्कि वालिदुम् ।
जूदपशत्तमणुस्सो ण शक्कि वालिदुं
जे वि शाहाविअदोशे ण शक्कि वालिदुम् ॥ २ ॥

का वि वेला अज्जचारुदत्तश्श गन्धव्वं शुणिदुं गदश्श । अदिक्कमदि अद्धलअणी । अज्ज वि ण आअच्छदि । ता जाव बाहिलदुआलशालाए गदुअ शुविश्शम् । [सुजन. खलु भृत्यानुकम्पकः स्वामी निर्धनकोऽपि शोभते ।
पिशुन. पुनर्द्रव्यगर्वितो दुष्करः खलु परिणामदारुण. ॥

अपि च
सस्यलम्पटबलीवर्दो न शक्यो वारयितुमन्यप्रसक्तकलत्र न शक्य वारयितुम् ।
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितु योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥

ACT III

(*Then enter* Ceta)

Ceta —A master [who is] a good man, compassionate towards [his] servants, does indeed look to advantage, even though without wealth, [a master, who is] on the other hand, wicked, proud of [his] wealth is indeed difficult to serve [and is] terrible [or, harmful] in the end (1)

And again,

It is not possible to restrain a bull greedy of corn, it is not possible to restrain a wife attached to another; it is not possible to restrain a man deeply attached to gambling; it is not possible to restrain [or, ward off] what again is a natural defect (2)

What a [long] time indeed since the noble Carudatta went out to hear the musical concert The midnight is passing

१ अण्णकलत्तपशत्ते ।

कापि वेलायैचारुदत्तस्य गान्धर्वं श्रोतु गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नाग-
च्छति । तयावद्वहिर्द्वारशालाया गत्वा स्वप्स्यामि ।] (इति तथा करोति) ५

(ततः प्रविशति चारुदत्तो विदूषकश्च)

चारुदत्त —अहो अहो साधु साधु रेभिलेन गीतम् । वीणा हि नामा-
समुद्रोत्थित रत्नम् । कुत १२

उत्कण्ठितस्य हृदयानुगुणा वयस्या
सकेतके चिरयति प्रवरो विनोद ।
सस्थापना प्रियतमा विरहातुराणां
रक्तस्य रागपरिवृद्धिकर. प्रमोदः ॥ ३ ॥

विदूषक —भो एहि । गेहं गच्छेम्ह । [भो एहि । गृह गच्छाव. ।]

चारुदत्त —अहो सुष्टु भावरेभिलेन गीतम् ।

विदूषक —मम दाव दुवेहिं ज्जेव्व हस्स जाअदि । इत्थिआए सक्कअं १
पठन्तीए मणुस्सेण अ काअलीं गाअन्तेण । इत्थिआ दाव सक्कअं पठन्ती दिण्ण-
णवणस्सा विअ गिट्ठी अहिअ सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो
सुक्खसुमणोदामवेढ्ढिदो बुड्डपुरोहिदो विअ मन्त जवन्तो दिढं मे ण रोअदि । ६
[मम तावद्द्वाभ्यामेव हास्य जायते । स्त्रिया सस्कृत पठन्त्या मनुष्येण च काकलीं

away , still he has not come So, going to the verandah [or, hall] at the outer door, I shall just sleep [there] [*Does accordingly*

(*Then enter* Cārudatta *and* Vidusaka)

Cārudatta —Oh, wonder! Oh! Rebhila sang most beautifully! The lute indeed [is] a jewel [but] not arising out from the ocean Why?

[*It is*] a companion exactly after [or, pleasing to] the heart of a love-sick person, an *excellent* [*means of*] diversion when the lover making an appointment tarries, the most likeable [means for] consolation for those suffering on account of separation, [and a producer of] great delight increasing the passion of one [already] in love (3)

Vidūsaka —Oh, come on , let us go home

Cārudatta —Oh! Friend Rebhila sang very well!

Vidūsaka —For my part, a laugh is caused by two [things] alone— by a woman reading aloud Sanskrit, and by a man singing the Kakali [in a low, soft tone] Now, a woman reading aloud Sanskrit, like a young cow having a new rope passed

गायना। स्त्री तावत्संस्कृतं पठन्ती दत्तनवनस्येव गृष्टिः अधिकं सुसुशब्दं करोति। १ मनुष्योऽपि काकलीं गायन् शुष्कसुमनोदामवेष्टितो वृद्धपुरोहित इव मन्त्रं जपन् दृढं मे न रोचते।]

चारुदत्त—वयस्य सुष्ठु खल्वद्य गीतं भावरेभिलेन। न च भवान्परितुष्टः।

रक्तं च नाम मधुरं च समं स्फुटं च
भावान्वितं च ललितं च मनोहरं च।
किं वा प्रशस्तवचनैर्बहुभिर्मदुक्तै-
रन्तर्हितो[1] यदि भवेद्वनितेति मन्ये॥ ४॥

अपि च

तं तस्य स्वरसंक्रमं मृदुगिरः श्लिष्टं च तन्त्रीस्वनं
वर्णानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम्।
हेलासंयमितं पुनश्च ललितं रागद्विरुच्चारितं
यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव॥ ५॥

विदूषक—भो वअस्स आवणन्तररच्छाविहाएसु सुहं कुक्कुरा वि सुत्ता। ता गेहं गच्छेम्ह। (अग्रतोऽवलोक्य) वअस्स पेक्ख पेक्ख। एसो वि अन्धआ-

through [her] nostrils, makes distinctly (*adhikam*, or, repeatedly) a sū sū noise, a man also singing the Kākalī, like an old priest wrapped in a garland of dried up flowers, muttering the Mantras, is assuredly not to my liking

Cārudatta —Friend, superbly indeed did friend Rebhila sing to-day And yet you are not satisfied!

[The *gīta* was] indeed impassioned, and sweet, and smooth and distinct, and full of emotion, and charming and attractive Or, what need of many commendatory words uttered by me? I think [or wonder] whether there was some woman concealed [who was singing and not Rebhila]! (4)

And again,

To tell the truth, even though the time of the singing is gone by, I am moving on, as though listening [still] to that cadence of notes of him of sweet voice, and the properly harmonised notes of the lute, high-pitched, mingled in the different Mūrchanās even on syllables, low at the close, controlled with utmost ease, and at the same time charming and repeated twice in consonance with the Rāga [or, passion]! (5)

Vidūṣaka :—O friend, even the dogs are sleeping soundly [or, comfortably] at the partitions of the road through the market

१ रन्तर्हितो। २ गिरा। ३ गमाद् द्वि...।

रस्स विअ अवआसं देन्तो अन्तरिक्खपासादादो ओदरदि भअवं चन्दो । [भो वयस्य राजमार्गान्तररथ्याविभागेषु सुप्ता कुक्कुरा अपि सुप्ताः । तदेहि गच्छाव । . .वयस्य पश्य पश्य । एषोऽप्यन्धकारस्येवावकाशं ददन्नन्तरिक्षप्रासादादवतरति भगवान् चन्द्रः ।]

चारुदत्त—सम्यगाह भवान् ।

असौ हि दत्त्वा तिमिरावकाशमस्तं व्रजत्युन्नतकोटिरिन्दुः ।
जलावगाढस्य वनद्विपस्य तीक्ष्णं विषाणाग्रमिवावशिष्टम् ॥ ६ ॥

विदूषक—भो एदं अम्हाणं गेहं । वड्ढमाणअ वड्ढमाणअ उग्घाडेहि दुआरअं । [भो इदमस्माकं गेहम् । वर्धमानक वर्धमानक उद्घाटय द्वारम् ।]

चेट—अज्जमित्तेअस्स सलसंजोए शुणीअदि । आगदे अज्जचालुदत्ते । ता जाव दुआलअं शे उग्घाडेमि । (तथा कृत्वा) अज्ज वन्दामि । मित्तेअ तुमं पि वन्दामि । एत्थ वित्थिण्णे आशणे णिशीदन्तु अज्जा । [आर्यमैत्रेयस्य स्वरसंयोगः श्रूयते । आगत आर्यचारुदत्तः । तद्यावद्द्वारमस्योद्घाटयामि । . .आर्य वन्दे । मैत्रेय त्वामपि वन्दे । अत्र विस्तीर्णे आसने निषीदतमार्यौ ।]

(उभौ नाट्येन प्रविश्योपविष्टौ)

विदूषक—वड्ढमाणअ रअणिअं सद्दावेहि पादाइं धोइदुं । [वर्धमानक रदनिकां शब्दापय पादौ धावितुम् ।]

So, let us go home (*Looking in front*) Friend, see, see. Here is this divine moon also, descending from [his] sky-palace, as though making room for darkness

Cārudatta—You have spoken truly [or well]

This moon, indeed making room for darkness, goes to set, with [his] end raised up, like the sharp tusk-end of a wild elephant plunged into the water remaining above [that is, visible over the water] (6)

Vidūṣaka—Oh here [is] our house Vardhamānaka, Vardhamānaka open the door

Ceta—The voice of the noble Maitreya is being heard! The noble Cārudatta has arrived So, I shall open the door for him (*Doing accordingly*) Sir, I salute [you] Maitreya, I salute you as well. Pray, take [you two] your seats here on the seats spread out [or, commodious] Sirs

[*Both, gesticulating entrance, sit down*

Vidūṣaka—Vardhamānaka, shout out for Radanikā to wash [our] feet.

चारुदत्त—(सानुकम्पम्) अलं सुप्तजनं प्रबोधयितुम् ।

चेट—अज्जमित्तेअ अहं पाणिअं गेण्हे । तुमं पादाइं धोवेहि । [आर्यमैत्रेय अहं पानीयं गृह्णामि । त्वं पादौ धाव ।]

विदूषक—(सक्रोधम्) भो वअस्स एसो दाणिं दासीए पुत्तो भविअ पाणिअं गेण्हेदि । मं उण बम्हणं पादाइं धोवावेदि । [भो वयस्य एष इदानीं दास्याः पुत्रो भूत्वा पानीयं गृह्णाति । मां पुनर्ब्राह्मणं पादौ धावयति ।]

चारुदत्त—वयस्य मैत्रेय त्वमुदकं गृहाण । वर्धमानकः पादौ प्रक्षालयतु ।

चेट—अज्जमित्तेअ देहि उदअं । [आर्यमैत्रेय देहूदकम् ।]

(विदूषकस्तथा करोति । चेटश्चारुदत्तस्य पादौ प्रक्षाल्यापसरति)

चारुदत्त—दीयतां ब्राह्मणस्य पादोदकम् ।

विदूषक—किं मम पादोदएहिं । भूमीए ज्जेव मए ताडिदगद्दहेण विअ पुणावि लोट्टिदव्वम् । [किं मम पादोदकैः । भूम्यामेव मया ताडितगर्दभेनेव पुनरपि लोठितव्यम् ।]

चेट—अज्जमित्तेअ बम्हणे क्खु तुमम् । [आर्यमैत्रेय ब्राह्मणः खलु त्वम् ।]

Carudatta —(*With pity*) Away with awakening a person [who is] asleep

Ceta —Noble Maitreya, I shall take [hold of] the water, you wash the feet [of Cārudatta]

Vidusaka —(*With wrath*) O friend now here [this Ceṭa], holding the status of (*bhūtvā*) the son of a whore takes [hold of] the water but makes me a Brahmana, wash the feet !

Carudatta —Friend Maitreya you take [hold of] the water Let Vardhamānaka wash the feet

Ceta —Noble Maitreya pour out [lit. give] the water

[Vidusaka *does accordingly* Ceta *having washed* Carudatta's *feet moves back*

Carudatta —Let water for [washing] the feet be poured out for the Brahmana [Maitreya]

Vidusaka —What [is the use] to me of waters for [washing] the fee ? I must needs be rolling about again on the bare ground like a donkey which has been given a hiding !

Ceta —Noble Maitreya, you [are] *forsooth* a Brāhmana [and so must be respected duly]

विदूषकः—जधा सव्वणाआण मज्झे डुण्डुहो तधा सव्वबम्हणाण मज्झे अहं बम्हणो। [यथा सर्वनागानां मध्ये डुण्डुभः तथा सर्वब्राह्मणानां मध्येऽहं ब्राह्मणः।]

चेटः—अज्ज मित्तेय तधा वि धोइस्सम्। (तथा कृत्वा) अज्जमित्तेअ एदं तं सुवण्णभण्डअं मम दिवा तुह लत्तिं अ। ता गेण्ह। [आर्यमैत्रेय तथापि धाविष्यामि। आर्यमैत्रेय एतत्तत्सुवर्णभाण्डं मम दिवा तव रात्रौ च। तद्गृहाण।]

(इति दत्त्वा निष्क्रान्तः)

विदूषकः—(गृहीत्वा) अज्ज वि एदं चिट्ठदि। किं एत्थ उज्जइणीए चोरो वि णत्थि जो एदं दासीए पुत्तं णिद्दाचोरं ण अवहरदि। भो वअस्स अब्भन्तरचतुस्सालअं पवेसआमि णम्। [अद्याप्येतत्तिष्ठति। किमत्रोज्जयिन्यां चौरोऽपि नास्ति य एतं दास्याः पुत्रं निद्राचोरं नापहरति। भो वयस्य अभ्यन्तरचतुःशालकं प्रवेशयाम्येनम्।]

चारुदत्तः—

अलं चतुःशालमिमं प्रवेश्य प्रकाशनारीधृत एष यस्मात्।
तस्मात्स्वयं धारय विप्र तावद्यावन्न तस्याः खलु भोः समर्प्यते ॥ ७ ॥

(निद्रां नाटयन् 'तं तस्य स्वरसंक्रमम्—' (३।५) इति पुनः पठति)

Vidusaka —As the Dandubha [species of serpents absolutely harmless and not feared by any one] amongst all serpents so [am] I a Brāhmana amongst all Brahmanas!

Ceta —Noble Maitreya all the same I shall wash [them] (*Doing accordingly*) Noble Maitreya, here [is] that bunch of gold ornaments [to be kept by you now according to Cārudatta's orders] with me by day, and with you by night So, take [it] [*Gives it and exit*

Vidūsaka —(*Taking it*) Even now [or so long] this has remained [with us] What is there not even a [single] thief in Ujjayinī here none who would steal this son of a whore [the suvarnabhanda] the stealer of [my] sleep? O friend I shall place this in the inner quadrangle [chamber]

Cārudatta —Do not place [lit. away with placing] this in the inner quadrangle because it has been worn by a public woman Therefore O Brāhmana keep it yourself so long as it is not handed over to her (7)

[*Gesticulating being sleepy repeats again That cadence of notes of him etc. III 5*

विदूषकः—अवि णिद्दाअदि भवम्। [अपि निद्राति भवान्।]

3 चारुदत्तः—अथ किम्।

इयं हि निद्रा नयनावलम्बिनी ललाटदेशादुपसर्पतीव माम्।
अदृश्यरूपा चपला जरेव या मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

विदूषकः—ता सुवेम्ह। [तत्स्वपिवः।] (नाट्येन स्वपिति)

(ततः प्रविशति शर्विलकः)

शर्विलकः—कृत्वा शरीरपरिणाहसुखप्रवेशं
शिक्षाबलेन च बलेन च कर्ममार्गम्।
गच्छामि भूमिपरिसर्पणघृष्टपार्श्वो
निर्मुच्यमान इव जीर्णतनुर्भुजंगः ॥ ९ ॥

(नभोऽवलोक्य सहर्षम्) अये कथमस्तमुपगच्छति स भगवान्मृगाङ्कः। तथा हि

नृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरम्।
घनपटलतमोनिरुद्धतारा रजनिरियं जननीव संवृणोति ॥ १० ॥

Vidūsaka —Are you sleepy?

Cārudatta —Just so

Here, this sleep indeed is as though approaching me from the region of the forehead, taking hold of [my] eyes; which, like old age, of invisible form, [and] elusive, augments in strength overcoming the vitality of man (8)

Vidūsaka —Well, let us [both] sleep

[*Gesticulates falling asleep*

(*Then enter* Sarvilaka)

Śarvilaka —Having made a passage by boring (*karman*), affording easy entrance for the compass of [my] body, by virtue of [my] training and by [my physical] strength, I go ahead [through the passage] with [my] sides scratched by creeping on the ground, like a serpent of worn-out body, being relieved of [his] slough (9)

(*Looking to the sky, with joy*) Oh! What, is that divine moon going to set? Thus—

This night, like a mother, is concealing [me], with the stars screened by the thick mass of darkness, [me] whose movement is apprehensive of the king's officers, [or, city-guards], and who am the one warrior resolved upon breaking through (*dūsana*) the houses of others! (10)

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१ घनतिमिरनिरुद्धसर्वभावा

वृक्षवाटिकापरिसरे संधिं कृत्वा प्रविष्टोऽस्मि मध्यमकम्। तद्यावदिदानीं चतु-शालकमपि दूषयामि। भोः

कामं नीचमिदं वदन्तु पुरुषाः स्वप्ने च यद्वर्धते
विश्वस्तेषु च वञ्चनापरिभवश्चौर्यं न शौर्यं हि तत्।
स्वाधीना वचनीयतापि हि वरं बद्धो न सेवाञ्जलि-
र्मार्गो ह्येष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना॥ ११॥

तत्कस्मिन्नुद्देशे संधिमुत्पादयामि।

देशः को नु जलावसेकशिथिलो यस्मिन्न शब्दो भवे-
द्भित्तीनां च न दर्शनान्तरगतः संधिः करालो भवेत्।
क्षारक्षीणतया च लोष्टककृशं जीर्णं क्व हर्म्यं भवे-
त्कस्मिन्स्त्रीजनदर्शनं च न भवेत्स्यादर्थसिद्धिश्च मे॥ १२॥

(भित्तिं परामृश्य) नित्यादित्यदर्शनोदकसेचनेन दूषितेयं भूमिः क्षारक्षीणा।

Having made a breach in the fencing wall of the grove of trees, I have now entered the middle [region] So, I shall now break through the inner quadrangle as well Oh!

I admit (*kāmam*) people may speak of this [profession of a thief] as vile, which again prospers when [people are] asleep Overcoming by fraud those who are unsuspecting is [but] knavery, there [is], verily, no heroism about it Still, even a blamable state, dependent on oneself is better, but not [a servile state where one is] to have hands folded in service [And] moreover, this [is] the course followed formerly by Drona's son [Asvatthaman] at the murder of kings while asleep! (11)

Well, in what region shall I make a breach?

Which possibly [is] the region loose owing to the sprinkling of water, where no noise would result [at the time of boring]? Where there could be a wide breach in the walls, but not within [that is, capable of attracting] the sight of others? Where could the mansion be dilapidated, with the brick-masonry rendered less strong owing to being corroded by salt-petre? Where there would not be the sight of women-folk, and at the same time there would be the accomplishment of [my] desired object? (12)

(*Feeling the wall*) Here [is] the region weakened by salt-petre and rendered loose (*dūṣita*) by the sprinkling of water at

1 दित्यदर्शनो।

मूषिकोत्करश्चेह । हन्त सिद्धोऽयमर्थः । प्रथममेतत्स्कन्दपुत्राणां सिद्धिलक्षणम् । अत्र कर्मप्रारम्भे कीदृशमिदानीं सन्धिमुत्पादयामि । इह खलु भगवता कनकशक्तिना चतुर्विधः सन्ध्युपायो दर्शितः । तद्यथा—पक्वेष्टकानामाकर्षणम् आमेष्टकानां छेदनम् पिण्डमयानां सेचनम् काष्ठमयानां पाटनमिति । तदत्र पक्वेष्टके इष्टकाकर्षणम् । तत्र

पद्मव्याकोशं भास्करं बालचन्द्रं
वापी विस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।
तत्कस्मिन्देशे दर्शयाम्यात्मशिल्पं
दृष्ट्वा श्वो यं यद्विस्मयं यान्ति पौराः ॥ १३ ॥

तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तिषु मया निशि पाटितासु
क्षारक्षतासु विषमासु च कल्पनासु ।

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the daily (*nitya*) sight of the [rise of the] sun, and here [is also] a pile of rubbish excavated by mice! Oh joy, this [my] desired object is accomplished! This [is] the first sign of success for the sons of Skanda [that is thieves]! Now here, to begin the boring what kind of breach shall I make? Here indeed by the Revered Kanakasakti has been prescribed a fourfold mode for [making] breaches which [is] as follows—(1) Pulling out the bricks if baked (2) Cutting through the bricks if unbaked (3) Sprinkling [water over bricks] made of earth clods, (4) Chipping [bricks] made of wood So, here [the mode to be followed is] pulling out the bricks there being baked bricks There [too]

[are possible the following varieties]—Fully blossomed lotus sun, crescent moon well rectangular, Svastika, full water jar—So, in what place shall I show my craftsmanship seeing which tomorrow the citizens would become amazed! (13)

Now here in [this region of] baked bricks a full water-jar [variety of breach] alone would look well [or, appropriate] I shall effect it

In the case of other walls and hard structures [or, formations] corroded by salt-petre, breached at night, the crowd of neighbours, on seeing [the whole thing] in the [next]

दृष्ट्वा प्रभातसमये प्रतिवेशिवर्गो
दोषांश्च मे वदति कर्मणि कौशलं च ॥ १४ ॥

नमो वरदाय कुमारकार्तिकेयाय नमः कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय नमो भास्करनन्दिने नमो योगाचार्याय यस्याहं प्रथमः शिष्यः । तेन च परितुष्टेन योगरोचना मे दत्ता । २

अनया हि समालब्धं न मां द्रक्ष्यन्ति रक्षिणः ।
शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति ॥ १५ ॥

(तथा करोति) धिक्कष्टम् । प्रमाणसूत्रं मे विस्मृतम् । (विचिन्त्य) आं इदं यज्ञोपवीतं प्रमाणसूत्रं भविष्यति । यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यम् विशेषतोऽस्मद्विधस्य । कुतः । ३

एतेन मापयति भित्तिषु कर्ममार्गमेतेन मोचयति भूषणसंप्रयोगान् ।
उद्घाटको भवति यन्त्रदृढे कपाटे दष्टस्य कीटभुजगैः परिवेष्टनं च ॥ १६ ॥

मापयित्वा कर्म समारभे । (तथा कृत्वालोक्य च) एकलोष्टावशेषोऽयं संधिः ।

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morning, have spoken in condemnation of me, and at the same time of my skill in [my] job (14)

A bow to the boon giver Kumara Kārtikeya a bow to Kanakasakti the god good to the Brahmanas of divine law, a bow to Bhāskaranandin, a bow to Yogacarya of whom I [am] the best (*prathamah*) pupil And by him fully satisfied, was given to me a magic ointment

The guards would not indeed be able to see me when anointed with this [yogarocana] nor would [any] weapon striking at [my] body, produce [any] agony [or, wound] (15)

[*Does accordingly*

Oh, fie! Alas! I have forgotten my measuring tape (*Thinking*) Oh, yes This [my] sacred thread would be [serving the purpose of] the measuring tape A sacred thread, indeed, [is] a great helping material to a Brahmana, especially to [one] like us Why?

With this [one] measures the passage made by boring in the walls, with this [one] unfastens the fastenings of ornaments, it becomes the opener in the case of a door made fast by a bolt, [it is] also a ligature for one bitten by insects or serpents! (16)

Having measured up, I [now] start boring (*Doing accordingly and beholding*) This breach has [only] one brick re-

धिक्कष्टम् । अहिना दष्टोऽस्मि । (यज्ञोपवीतेनाङ्गुलीं बद्ध्वा विषवेग नाटयति।
३ चिकित्सा कृत्वा) स्वस्थोऽस्मि । (पुन कर्म कृत्वा दृष्ट्वा च) अये ज्वलति
प्रदीप । तथा हि

शिखा प्रदीपस्य सुवर्णपिञ्जरा महीतले संधिमुखेन निर्गता ।
विभाति पर्यन्ततम समावृता सुवर्णरेखेव कषे निवेशिता ॥ १७ ॥

(पुन कर्म कृत्वा) समाप्तोऽयं संधि । भवतु । प्रविशामि । अथवा न तावत्प्रवि
शामि । प्रतिपुरुष निवेशयामि । (तथा कृत्वा) अये न कश्चित् । नम कार्तिके
२ याय । (प्रविश्य दृष्ट्वा च) अये पुरुषद्वय सुप्तम् । भवतु । आत्मरक्षार्थं द्वारमु
द्घाटयामि । कथ जीर्णत्वाद्गृहस्य विरौति कपाटम् । तद्यावत्सलिलमन्वेषयामि ।
क्व नु खलु सलिल भविष्यति । (इतस्ततो दृष्ट्वा सलिल गृहीत्वा क्षिपन्सशङ्कम्) मा
६ तावद्भूमौ पतच्छब्दमुत्पादयेत् । भवतु । एव तावत् । (पृष्ठेन प्रतीक्ष्य कपाटमु
द्घाट्य) भवतु । एव तावत् । इदानीं परीक्षे किं लक्ष्यसुप्तम् उत परमार्थसुप्तमिद
द्वयम (त्रासयित्वा परीक्ष्य च) अये परमार्थसुप्तेनानेन भवितव्यम् । तथा हि

ma ing [to be pulled out] Fie! Alas! I am bitten by a snake! (*Having tied up his finger with the sacred thread, gesticulates the effect of poison applying the medicine*) I am all right [now] (*Boring again, and seeing*) Aye a lamp is burning Thus—

The flame of the lamp yellowish like gold, emerging through the opening of the breach, on to the ground, being enveloped by darkness on all sides, shines like a streak of gold drawn on a touch stone! (17)

(*Again doing the boring*) Finished [is] this breach Well [now] I shall enter or, I shall not enter for a while (*total*) I shall [first] introduce a dummy man (*Doing accordingly*) Ah [there is] no one [about] A bow to Kartikeya! (*Entering and seeing*) Ah! a couple of men asleep! Well I shall open the door for the sake of my [own] protection. What, owing to the house being old, the door is creaking! So, I shall just make a search for water Where possibly could the water indeed be? (*Looking here and there, taking the water, and throwing it on, apprehensively*) I hope it will not make any noise, while falling on the ground Well, thus now [I shall act] (*Waiting behind opening the door*) Well [I shall do] just this Now I shall examine whether this pair is feigning sleep or is really asleep (*Having frightened them and examining*) Ah this pair ought to be really asleep! Thus—

निःश्वासोऽस्य न शङ्कितः सुविशदस्तुल्यान्तरं वर्तते
दृष्टिर्गाढनिमीलिता न विकला नाभ्यन्तरे चञ्चला ।
गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकं
दीपं चापि न मर्षयेदभिमुखं स्याल्लक्ष्यसुप्तं यदि ॥ १८ ॥

(समन्तादवलोक्य) अये कथं मृदङ्गः । अयं दर्दुरः । अयं पणवः । इयमपि वीणा । एते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य गृहमिदम् । अथवा भवनप्रत्ययात्प्रविष्टोऽस्मि । तत्किं परमार्थदरिद्रोऽयम् उत राजभयाच्चौरभयाद्वा भूमिष्ठं द्रव्यं धारयति । तन्ममापि नाम शर्विलकस्य भूमिष्ठं द्रव्यम् । भवतु । बीजं प्रक्षिपामि । (तथा कृत्वा) निक्षिप्तं बीजं न क्वचित्स्फारीभवति । अये परमार्थदरिद्रोऽयम् । भवतु । गच्छामि ।

विदूषकः—(उत्स्वप्नायते) भो वअस्स संधी विअ दिस्सदि । चोरं विअ पेक्खामि । ता गेण्हदु भवं एदं सुवण्णभण्डअम् । [भो वयस्य संधिरिव दृश्यते । चौरमिव पश्यामि । तद्गृह्णातु भवानिदं सुवर्णभाण्डम् ।]

On this [pair] the breathing [is], not halting, quite distinct and goes on at regular intervals; the eyes [are] fast closed up, neither blinking, nor unsteady within; the limbs [are] relaxed, owing to the joints of the body being loosened and [go] beyond the measure [or, limits] of the bed. If this [pair] be feigning sleep, it could not be bearing the [gleam of the] lamp straight on [its] faces (18)

(*Looking all round*) Aye, what, a drum! This flute (*dardura*), this Panava; here again a lute, these reed-pipes, these dolls! What, [is] this a house of a Professor of music [or, dancing]? Or, [it appears that I was not well-advised in that] I entered [here] on trusting to the [external bigness of the] mansion! Then, is he [the owner of the house] really poor, or does he keep the wealth buried under the ground through fear of the king or fear of thieves? In that case, [can there be any] wealth buried underground to [and not capable of being discovered by] even *me*, Sarvilaka, for the matter of that? Well, I shall scatter away the [magical] seeds. (*Doing accordingly*) The scattered seed is not expanding anywhere! Aye, [that means] this one [is] really poor. Well, I shall go.

Vidūṣaka :—(*Talks in his sleep*) O friend, [something] like a breach is seen; [something] like a thief I see. So, take you this bunch of gold ornaments.

शर्विलक—किं न खल्वयमिह मा प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति। [1]तत्किं व्यापादयामि उत लघुत्वादुत्स्वप्नायते। (दृष्ट्वा) अये जर्जरस्नानशाटीनिबद्ध दीपप्रभयोद्दीपित सत्यमेवैतदलंकरणभाण्डम्। भवतु। गृह्णामि। अथवा न युक्त तुल्यावस्थ कुलपुत्रजन पीडयितुम्। तद्गच्छामि।

विदूषक—भो वअस्स साविदोसि गोब्रम्हणकामाए जइ एद सुवण्णभण्डअ ण गेह्णसि। [भो वयस्य शापितोऽसि गोब्राह्मणकाम्यया यद्येतत्सुवर्णभाण्ड न गृह्णासि।]

शर्विलक—अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च। [2]तद्गृह्णामि अथवा ज्वलति प्रदीप। अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेय कीटो धारित। त तावत्प्रवेशयामि। तस्याय देशकाल। एष मुक्तो मया कीटो यात्वेवास्य दीपस्योपरि मण्डलैर्विचित्रैर्विचरितुम्। एष पक्षद्वयानिलेन निर्वापितो भद्रपीठन। धिक्कृतमन्धकारम्। अथवा मयाप्यस्मद्ब्राह्मणकुले न धिक्कृतमन्धकारम्। अह हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्र शर्विलको नाम ब्राह्मणो

Sarvilaka —What, [can it] not [be] indeed that this one, finding out that I have entered here, is ridiculing [me], because he is poor? So, shall I kill [him] or is he talking in [his] sleep, owing to nervousness? (*Seeing*) Ah! Here [is] truly enough a bunch of ornaments wrapped up in a tattered bath towel, flashing up in the lamp-light! All right I shall take [it] or [it is] not proper to harass a nobly born person, equally circumstanced [that is hard hit by fortune]

Vidūsaka —O friend, you would be cursed in the name of the wish of cows and Brahmanas, if you would not take this bunch of gold ornaments!

Sarvilaka —The venerable cow-wish and Brāhmana-wish ought not to be transgressed So, I shall take [it], or, the lamp is burning on Now (*asti*) again, I keep [with me] a fire-insect for the purpose of extinguishing a lamp I shall just introduce it This [is just the proper] time and place for [making use of] it Here let the insect released by me, go ahead straight (*eva*) to hover about over this lamp in varying [or, wonder

Bhadrapith

pair of wi

has not by

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१ यात्वेवास्य चरति। २ न dropped.

गणिकामदनिकार्थमकार्यमनुतिष्ठामि । इदानीं करोमि ब्राह्मणस्य प्रणयम् । (इति जिघृक्षति) २८

विदूषकः—भो वअस्स सीदलो दे अग्गहत्थो । [भो वयस्य शीतलस्तेऽग्रहस्तः ।]

शर्विलकः—धिक्प्रमादम् । सलिलसम्पर्काच्छीतलो मेऽग्रहस्तः । भवतु । कक्ष- २९ योर्हस्तं प्रक्षिपामि । (नाट्येन सव्यहस्तमुष्णीकृत्य गृह्णाति)

विदूषकः—गहिदम् । [गृहीतम् ।]

शर्विलकः—अनतिक्रमणीयोऽयं ब्राह्मणप्रणयः । तद्गृहीतम् । ३०

विदूषकः—दाणिं विक्किणिदपण्णो विअ वाणिओ अहं सुहं सुविस्सम् । [इदानीं विक्रीतपण्य इव वणिक् अहं सुखं स्वप्स्यामि ।]

शर्विलकः—महाब्राह्मण स्वपिहि वर्षशतम् । कष्टमेवं मदनिकागणिकार्थे ३१ ब्राह्मणकुलं तमसि पातितम् । अथवा आत्मा पातितः ।

[that is I have brought great disgrace on] our Brahmana family! For, I, the son of one well versed in the four Vedas and [a Grhastha] not accepting any gifts, a Brahmana, Sarvilaka by name, am doing this ignoble deed for the sake of the courtezan Madanika! Now, I shall grant the request of the Brahmana [*Is about to take it*

Vidūsaka—O friend, cold [is] your fore part of the hand [that is, the fingers]

Sarvilaka—Fie upon [this] carelessness [of mine]! The fore-part of my hand has become cold owing to the contact with water! Well, I shall push [my] hand in the [two] armpits. [*Gesticulating the warming up of his right hand, takes the suvarnabhanda*

Vidūsaka—[Have you] taken [it]?

Sarvilaka—This request of a Brahmana ought not to be transgressed, so [I have] taken [it]

Vidūsaka—Now I shall sleep peacefully, like a merchant who has sold off [his] merchandise

Sarvilaka—Great Brahmana, sleep on for a hundred years! Alas! Thus, for the sake of the courtezan Madanika, has been thrown [by me my] Brahmana family in darkness [that is, disgraced]! Or rather, [my own] self has been thrown [in darkness]

धिगस्तु खलु दारिद्र्यमनिर्वद्दितपौरुषम् ।
यदेतद्गर्हितं कर्म निन्दामि च करोमि च ॥ १९ ॥

तद्यावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृहं गच्छामि । (परिक्रम्यावलोक्य च) अये पदशब्द इव । मा नाम रक्षिणः । भवतु । स्तम्भीभूत्वा तिष्ठामि

३ अथवा ममापि नाम शर्विलकस्य रक्षिणः । योऽहं

मार्जारः क्रमणे मृगः प्रसरणे श्येनो ग्रहालुञ्चने
सुप्तासुप्तमनुष्यवीर्यतुलने श्वा सर्पणे पन्नगः ।
माया रूपशरीरवेशरचने वाग्देशभाषान्तरे
दीपो रात्रिषु सङ्कटेषु डुडुभो वाजी स्थले नौर्जले ॥ २० ॥

अपि च

भुजग इव गतौ गिरिः स्थिरत्वे पतगपतेः परिसर्पणे च तुल्यः ।
शश इव भुवनावलोकनेऽहं वृक इव च ग्रहणे बले च सिंहः ॥ २१ ॥

Fie indeed upon penury where manly valour is subjected to humiliation [or disparagement] in that I condemn this shameful deed but still do [it] (19)

Well I shall now go to Vasantasenā's house to redeem Madanikā by paying off the price (*Moving about and beholding*) Ah ! [Something] like the noise of foot steps ! I hope [they are] not the guards ! All right I shall stand [stiff] like [lit becoming] a pillar Or rather could there be guards even for [that is capable of overcoming] me Sarvilaka ? I who [am]

a cat in leaping off a deer in running a hawk in holding fast and rending a dog in judging the strength of a person asleep or awake a serpent in crawling Māyā [juggler's magic] in assuming [various] forms bodies or dresses, [Goddess of] speech in [making use of] the various languages of countries a lamp during nights a mule (*duduma*) in crowded [or intricate] places a horse on land a boat on water ! (20)

And further

In movement like a snake a mountain in firmness and equal to the lord of birds in heading off like a hare in looking about the world I [am] and like a wolf in capturing and a lion in strength (21)

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१ निवेदितपौरुषम् । २ डुडुभो ।

(प्रविश्य) रदनिका—हद्धी हद्धी बाहिरदुआरसालाए पसुत्तो वड्ढमाणओ। सोवि एत्थ ण दीसइ। भोदु। अज्जमित्तेअं सद्दावेमि। [हा धिक् हा धिक् बहिर्द्वारशालायां प्रसुप्तो वर्धमानकः सोऽप्यत्र न दृश्यते। भवतु। आर्यमैत्रेय शब्दापयामि।] (इति परिक्रामति)

शर्विलकः—(रदनिकां हन्तुमिच्छति। निरूप्य) कथं स्त्री। भवतु। गच्छामि।] (इति निष्क्रान्तः)

रदनिका—(गत्वा सत्रासम्) हद्धी हद्धी अम्हाणं गेहे संधिं कप्पिअ चोरो णिक्कमति। भोदु। मित्तेअं गदुअ पबोधेमि। (विदूषकमुपगम्य) अज्जमित्तेअ उट्ठेहि उट्ठेहि। अम्हाणं गेहे संधिं कप्पिअ चोरो णिक्कन्तो। [हा धिक् हा धिक् अस्माकं गृहे संधिं कर्तयित्वा चौरो निष्क्रामति। भवतु। मैत्रेयं गत्वा प्रबोधयामि। आर्यमैत्रेय उत्तिष्ठोत्तिष्ठ। अस्माकं गेहे संधिं कर्तयित्वा चौरो निष्क्रान्तः।]

विदूषकः—(उत्थाय) आः दासीए धीए किं भणासि—चोरं कप्पिअ संधी णिक्कन्तो। [आः दास्याःपुत्रिके किं भणासि—चौरं कर्तयित्वा संधिर्निष्क्रान्तः।]

रदनिका—हदास अलं परिहासेण। किं ण पेक्खसि एणम्। [हताश अलं परिहासेन। किं न प्रेक्षसे एनम्।]

विदूषकः—आ दासीए धीए किं भणासि—दुदिअं विअ दुआरअं उग्घाडिदं त्ति। भो वअस्स चारुदत्त उट्ठेहि, उट्ठेहि। अम्हाणं गेहे संधिं दइअ

(*Entering*) Radanikā:—Oh fie! Alas! Vardhamanaka had been asleep [or, was sleeping] in the hall near the outer door! He too is not to be seen here! Well, I shall shout out for the noble Maitreya! [*Moves about*

Sarvilaka:—(*Wishes to strike* Radanika, *observing*) What, a woman! All right! I shall go [*Exit*

Radanikā:—(*Going, with fear*) Oh, fie! Alas! Having bored a hole in our house, the thief is getting away! Well, going to Maitreya, I shall awaken [him] (*Approaching* Vidusaka) Noble Maitreya, get up, get up Having bored a hole in our house, the thief has got away

Vidūṣaka:—(*Getting up*) Ah! [You] daughter of a whore! What do you say—'Having bored a thief, the hole has got away!'

Radanikā:—Wretch, enough of joking! Can you not see this [hole]?

Vidūsaka:—Ha! [You] daughter of a whore What do yo say—'A second door as though has been in evidence [lit.

चोरो णिक्कन्तो । [आ नास्या पुनिके किं भणासि—द्वितीयमिव द्वारमुद्घाटितम् इति । भो वयस्य चारुदत्त उत्तिष्ठोत्तिष्ठ । अस्माकं गेहे संधिं दत्त्वा चौरो निष्क्रान्तः ।]

चारुदत्त —भवतु । भो अलं परिहासेन ।

विदूषक —भो ण परिहासो । पेक्खदु भवम् । [भो न परिहासः । प्रेक्षतां भवान् ।]

चारुदत्त —कस्मिन्नुद्देशे ।

विदूषक —भो एसो । [भो एषः ।]

चारुदत्त —(विलोक्य) अहो दर्शनीयोऽयं संधिः ।

उपरितलनिपातितेष्टकोऽयं शिरसि तनुर्विपुलश्च मध्यदेशे ।
असदृशजनसंप्रयोगभीरोर्हृदयमिव स्फुटितं महागृहस्य ॥ २२ ॥

कथमस्मिन्नपि कर्मणि कुशलता ।

विदूषक—भो वअस्स अअं संधी दुवेहिं ज्जेव दिण्णो भवे । आदु आगन्तुएण सिक्खिदुकामेण वा । अण्णधा इध उज्जइणीए को अम्हाणं घरविहवं ण जाणादि । [भो वयस्य अयं संधिर्द्वाभ्यामेव दत्तो भवेत् । अथवागन्तुकेन शिक्षितुकामेन वा । अन्यथात्रोज्जयिन्यां कोऽस्माकं गृहविभवं न जानाति ।]

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opened up] O friend Cārudatta get up get up Having put up a hole in our house a thief has got away !

Carudatta —All right Oh enough of joking !

Vidusaka —Oh [this is] no joke See you [yourself]

Carudatta —In what part ?

Vidusaka —Oh this [here]

Carudatta —(*Observing*) Oh [How] charming to look at [is] this hole ?

With the bricks pulled out from the top part downwards, slender [or narrow] at the top and wide enough in the central region this [hole is] as though the heart of [our] big house split up [being] afraid of association with an unworthy person [1] (22)

What [there exists] skill even in such [kind of] work ?

Vidusaka —O friend this hole could have been made only by two [kinds of persons]—either by a stranger [thief] or by a [novice thief] desirous of learning [his trade] Otherwise, who here in Ujjayinī does not know [what kind of] prosperity [or wealth we have] in our house ?

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१ उपरितल ।

चारुदत्त—

वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता
नासो वेदितवान्धनैर्विरहित विस्रब्धसुप्त जनम्।
दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वित
सधिच्छेदनखिन्न एव सुचिर पश्चान्निराशो गत ॥ २३ ॥

तत सुहृद्भ्य किमसौ कथयिष्यति तपस्वी—सार्थवाहसुतस्य गृह प्रविश्य न किचिन्मया समासादितम् इति।

विदूषक—भो कध त ज्जेव्व चोरहदअ अणुसोचासि। तेण चिन्तिद ३
महन्त एद गहम्। इदो रअणभण्डअ सुवण्णभण्डअ वा णिक्कामइस्सामि। (स्मृत्वा सविषादमात्मगतम्) कहिं त सुवण्णभण्डअम्। (पुनरनुस्मृत्य प्रकाशम्) भो वअस्स तुम सव्वकाल भणासि—मुक्खो मित्तअओ अपण्डिदो मित्तेअओ त्ति। ६
सुट्ठु मए किद त सुवण्णभण्डअ भवदो हत्थे समप्पअन्तेण। अण्णधा दासीए पुत्तेण अवहिद भवे। [भो कथ तमेव चौरहतकमनुशोचसि। तेन चिन्तित महदे तद्गृहम्। इतो रत्नभाण्ड सुवर्णभाण्ड वा निष्क्रामयिष्यामि। कुत्र तत्सुवर्णभाण्डम्। ९
भो वयस्य त्व सर्वकाल भणसि—मूर्खो मैत्रेय अपण्डितो मैत्रेय इति। सुष्ठु मया कृत तत्सुवर्णभाण्ड भवतो हस्ते समर्पयता। अन्यथा दास्या पुत्रेणापहृत भवेत्।]

Carudatta—

[This hole] must have been made by a foreigner practising [his] trade at my house He *did not realise* [*that there were*] people [here] bereft of riches [and therefore] sleeping soundly seeing first [or in front] the huge structure of our abode full of hope he must have gone afterwards disappointed, quite [or merely] fatigued with boring a hole for a *long time!* (23)

Then what would that poor man be telling to his friends—'Entering the house of the son of a big merchant nothing whatever was secured by me!

Vidūṣaka—Oh! What *you are bewailing* [*the lot of*] that same wretched thief He [must have] thought— Here [is] a big house from here I shall purloin a treasure of gems or a treasure of gold (*Remembering with dejection to himself*) Where [is] that bunch of gold ornaments? (*Again recollecting aloud*) O friend you are for all time [given to] saying 'Maitreya [is] a fool Maitreya [is] an ignorant [boor]' I did well in placing that bunch of gold ornaments in your hands Otherwise, [it] would have been carried off by [that] son of a whore

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१ मयासादितम्।

चारुदत्त—अलं परिहासेन।

विदूषक—भो [illegible] जाव अहं मुक्खो ता किं परिहासस्स वि देसआल ण ज[illegible]मि। [भो [illegible] नाहं मू[illegible] किं परिहासस्यापि देशकालं न जानामि।]

चारुदत्त—कस्यां वेलायाम्।

विदूषक—[illegible] जदा तुमं मए भणिदो सि—सीदलो दे अग्गहत्थो। [भो [illegible] त्वं मया [illegible]तोऽसि—शीतलस्तेऽग्रहस्तः।]

चारुदत्त—कदाचिदेवमपि स्यात्। (समन्तो निरूप्य सहर्षम्) वयस्य दिष्ट्या ते प्रियं निवेदयामि।

विदूषक—किं ण अवहिदम्। [किं नापहृतम्।]

चारुदत्त—हृतम्।

विदूषक—तधा वि किं पिअम्। [तथापि किं प्रियम्।]

चारुदत्त—यदसौ कृतार्थो गतः।

विदूषक—णासो क्खु सो। [न्यासः खलु सः।]

चारुदत्त—कथं न्यासः। (मोहमुपगतः)

विदूषक—समस्ससदु भवं। जइ णासो चोरेण अवहिदो तुमं किं मोहं उवगदो। [समाश्वसितु भवान्। यदि न्यासश्चौरेणापहृतस्त्वं किं मोहमुपगतः।]

Carudatta—Away with joking

Vidusaka—Oh, even though I [may be] a fool, still, do I not know the [proper] place and time even of joking?

Carudatta—At what time?

Vidusaka—Oh when you were told by me—'The fore-part of your hand [is] cold.'

Carudatta—Perhaps it might have been even thus. (*Observing on all sides, with joy*) Friend, luckily I [can] tell you [something] very agreeable.

Vidusaka—What, [it is] not carried off

Carudatta—Carried off.

Vidusaka—Then still what [is it that is] very agreeable?

Carudatta—That he went away with [his] purpose accomplished.

Vidusaka—[But] it [was] indeed a deposit

Carudatta—What a deposit! [*Falls into a swoon*

Vidusaka—Be you composed. If the deposit is carried off by the thief why did you fall into a faint?

चारुदत्तः—(समाश्वस्य) वयस्य

क: श्रद्धास्यति भूतार्थं सर्वो मां तुलयिष्यति ।
शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ २४ ॥

भो: कष्टम् ।

यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृतः ।
किमिदानीं नृशंसेन चारित्रमपि दूषितम् ॥ २५ ॥

विदूषकः—अहं क्खु अवलविस्सम् केण दिण्णम् केण गहिदम् को वा सक्खि त्ति । [अहं खल्वपलपिष्यामि केन दत्तम् केन गृहीतम् को वा साक्षी इति ।]

चारुदत्तः—अहमिदानीमनृतमभिधास्ये । ३

भैक्ष्येणाप्यर्जयिष्यामि पुनर्न्यासप्रतिक्रियाम् ।
अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् ॥ २६ ॥

रदनिका—ता जाव अज्जाधूदाए गदुअ णिवेदेमि । [तद्यावदार्याधूतायै गत्वा निवेदयामि ।] (इति निष्क्रान्ता)

(ततः प्रविशति चेट्या सह चारुदत्तवधूः) ३

Cārudatta :—(*Recovering*) Friend,

Who would be believing in the real state of things? Every one would look down upon me. For, in this world, poverty void of [all] dignity [or, exploit] is fit to be suspected [of any crime]! (24)

Oh, alas!

If indeed, was contracted by fate intimacy with my riches—why now has [my] character also been tarnished by the wicked one! (25)

Vidūṣaka :—I shall indeed [or, am prepared to] deny [the whole thing, saying]—'By whom [was it] given? By whom, taken? Who again [was] the witness?'

Cārudatta :—Would I be telling a lie now?

Even by begging [if it comes to that] shall I again secure the requital of the deposit; [but] falsehood shall I not utter, [which would be] the cause of the loss of [my] character! (26)

Radanikā :—Well, having gone to the noble Dhūtā, I shall inform [her of all this]. [*Exit*

(*Then enter* Cārudatta's wife *with a* Ceṭī)

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१ तुलयिष्यति । २ प्रसेना... ।

वधू —(ससम्भ्रमम्) अइ सच्च अपरिक्खदसरीरो अज्जउत्तो अज्जमित्तेएण सह । [अयि सत्यमपरिक्षतशरीर आर्यपुत्र आर्यमैत्रेयेण सह ।]

चेटी—भट्टिणि सच्चम् । किं तु जो सो वेस्साजणकेरको अलंकारओ सो अवहिदो । [भर्त्रि सत्यम् । किं तु यः स वेश्याजनस्यालङ्कारकः सोऽपहृतः ।]

(वधूर्मोहं नाटयति)

चेटी—समस्ससदु अज्जा धूदा । [समाश्वसित्वार्या धूता ।]

वधू—(समाश्वस्य) हञ्जे किं भणासि—अपरिक्खदसरीरो अज्जउत्तो त्ति । वरं दाणिं सो सरीरेण परिक्खदो ण उण चारित्तेण । सम्पदं उज्जइणीए जणो एव्वं मन्तइस्सदि—दलिद्ददाए अज्जउत्तेण ज्जेव ईदिसं अकज्जं अणुचिट्ठिदं त्ति । (ऊर्ध्वमवलोक्य निःश्वस्य च) भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दुचञ्चलेहिं कीलसि दलिद्दपुरिसभाअधेएहिं । इअं च मे एका मादुघरलद्धा रअणावली चिट्ठदि । एदं वि अदिसोण्डीरदाए अज्जउत्तो ण गेण्हिस्सदि । हञ्जे अज्जमित्तेअं दाव सद्दावेहि । [चेटि किं भणसि—अपरिक्षतशरीर आर्यपुत्र इति । वरमिदानीं स शरीरेण परिक्षतो न पुनश्चारित्रेण । साम्प्रतमुज्जयिन्या जन एवं मन्त्रयिष्यति—दरिद्रतयार्यपुत्रेणैवेदृशमकार्यमनुष्ठितम् इति । .. भगवन्कृतान्त पुष्करपत्रपतितजलबिन्दुचञ्चलैः क्रीडसि दरिद्रपुरुषभागधेयैः । इयं च म एका मातृगृहलब्धा रत्नावली तिष्ठति । एतामप्यतिशौण्डीरतयार्यपुत्रो न ग्रहीष्यति । चेटि आर्यमैत्रेयं तावच्छब्दापय ।]

Wife —(*Excitedly*) Well is my Lord [husband] with the noble Maitreya really uninjured in body !

Ceti—My Lady, [that is] true But those ornaments belonging to the courtezan—well those have been carried off

[Wife *gesticulates a faint*

Ceti—Be composed, noble Dhuta !

Wife—(*Recovering*) Ceti, what did you say 'My Lord [is] uninjured in body ? '—Better now if he were injured in body, but not in character On the present occasion, people in Ujjayini would be talking thus—'Owing to [his] poverty, such vile deed was done by my Lord himself'. (*Looking upwards and sighing*) Divine Fate ! You play with the fortunes of poor people, fickle like the drops of water fallen on a lotus-leaf ! Now here remains with me only one jewel necklace got from [my] mother's family My Lord [however], would

चेटी—जं अज्जा धूदा आणवेदि। (विदूषकमुपगम्य) अज्जमित्तेअ धूदा दे सद्दावेदि। [यदार्या धूताज्ञापयति। ...आर्यमैत्रेय धूता त्वा शब्दापयति।]

विदूषकः— कहिं सा। [कुत्र सा।] २८

चेटी—एसा चिट्ठदि। उवसप्प। [एषा तिष्ठति। उपसर्प।]

विदूषकः—(उपसृत्य) सोत्थि भोदीए। [स्वस्ति भवत्याः।]

वधूः—अज्ज वन्दामि। अज्ज पुरत्थिआमुहो होहि। [आर्य वन्दे। २९
आर्य पुरस्तान्मुखो भव।]

विदूषकः—एसो भोदि पुरत्थिआमुहो संवुत्तो म्हि। [एष भवति पुरस्तान्मुखः संवृत्तोऽस्मि।] ३०

वधूः—अज्ज पडिच्छ इमम्। [आर्य प्रतीच्छ इमाम्।]

विदूषकः—किं ण्णेदम्। [किं न्विदम्।]

वधूः—अहं क्खु रअणसट्ठिं उववसिदा आसि। तहिं जधाविहवाणुसारेण ३३
बम्हणो पडिग्गाहिदव्वो। सो अ ण पडिग्गाहिदो ता तस्स किदे पडिच्छ इमं रअणमालिअम्। [अहं खलु रत्नषष्ठीमुपोषितासम्। तत्र यथाविभवानुसारेण ब्राह्मणः प्रतिग्राहितव्यः। स च न प्रतिग्राहितः तत्तस्य कृते प्रतीच्छेमां रत्नमालिकाम्।] ३६

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not take even this, owing to [his] being extremely proud. Ceti, just call out noble Maitreya.

Ceti:—As the noble Dhūtā commands. (*Approaching Vidūsaka*) Noble Maitreya, Dhūtā is calling you.

Vidūṣaka:—Where [is] she?

Ceti—Here stays [she] Approach [her].

Vidūṣaka—(*Approaching*) Welfare to you!

Wife:—Sir, I salute [you]. Sir, stay with [your] face to the East.

Vidūṣaka—Here, Lady, I have turned [my] face towards the East.

Wife—Sir, accept this.

Vidūṣaka:—What possibly [is] this?

Wife:—I indeed had observed a fast on the Ratnasasthī [day] There, a Brāhmana had to be made to accept [or, given] a gift, commensurate with [my] wealth. But, he has not yet been made to accept a gift. So, on his account, accept this jewel-necklace.

विदूषकः—(गृहीत्वा) सोत्थि । गमिस्सम् । पिअवअस्सस्स णिवेदेमि । [स्वस्ति । गमिष्यामि । प्रियवयस्यस्य निवेदयामि ।]

वधू—अज्जमित्तेअ मा क्खु मं लज्जावेहि । [आर्यमैत्रेय मा खलु मां लज्जितां कुरु ।] (इति निष्क्रान्ता)

विदूषकः—(सविस्मयम्) अहो से महाणुभावदा । [अहो अस्या महानुभावता ।]

चारुदत्तः—अये चिरयति मैत्रेय । मा नाम वैक्लव्यादकार्यं कुर्यात् । मैत्रेय मैत्रेय ।

विदूषकः—(उपसृत्य) एसो म्हि । गेण्ह एदम् । [एषोऽस्मि । गृह्यतामेतत् ।] (रत्नावलीं दर्शयति)

चारुदत्तः—किमेतत् ।

विदूषकः—भो जं दे सरिसदारसंगहस्स फलम् । [भो यत्ते सदृशदारसंग्रहस्य फलम् ।]

चारुदत्तः—कथम् । ब्राह्मणी मामनुकम्पते । कष्टम् । इदानीमस्मि दरिद्रः ।

आत्मभाग्यक्षतद्रव्यः स्त्रीद्रव्येणानुकम्पितः ।
अर्थतः पुरुषो नारी या नारी सार्थतः पुमान् ॥ २७ ॥

अथवा । नाहं दरिद्रः । यस्य मम

Vidusaka —(*Taking it*) Welfare [to you]! I shall go [and] deliver [this] to [my] dear friend.

Wife —Noble Maitreya do not indeed make me feel ashamed [*Exit*

Vidusaka —(*With amazement*) Oh, her magnanimity!

Carudatta —Ah, Maitreya is tarrying! I hope he does not do anything unbecoming through distraction Maitreya, Maitreya!

Vidūsaka —(*Approaching*) Here am [I]! Take this
(*Shows the jewel necklace*

Cārudatta —What [is] this?

Vidūsaka —Oh, what [is] the fruit of your marrying a worthy wife!

Cārudatta —What, [even my] wife [lit. Brāhmaṇa woman] feels pity for me! Alas! *Now* am I [really] poor,

whose wealth is lost through my [ill] luck, and who I [am] pitied by a womans wealth [It is] through money [that] a man [becomes] a woman, [and] through money, a woman, man. (27)

Or rather, I am not poor, who I have

विभवानुगता भार्या सुखदु खसुहृद्भवान् ।
सत्यं च न परिभ्रष्ट यद्दरिद्रेषु दुर्लभम् ॥ २८ ॥

मैत्रेय गच्छ रत्नावलीमादाय वसन्तसेनाया. सकाशम् । वक्तव्या च सा मद्वचनात्—यत्खल्वस्माभि सुवर्णभाण्डमात्मीयमिति कृत्वा विश्रम्भाद्द्यूते हारितम् । तस्य कृते गृह्यतामियं रत्नावली इति ।

विदूषक —मा दाव अक्खाइदस्स अभुत्तस्स अप्पमुल्लस्स चोरेहिं अवहिदस्स कारणादो चदु समुद्दसारभूदा रअणावली दीअदि । [मा तावदखादितस्याभुक्तस्याल्पमूल्यस्य चौरेपहृतस्य कारणाच्चतु समुद्रसारभूता रत्नावली दीयते ।]

चारुदत्त —वयस्य मा मैवम् ।

यं समालम्ब्य विश्वास न्यासोऽस्मासु तया कृत ।
तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ २९ ॥

तद्वयस्य अस्मच्छरीरस्पृष्टिकया शापितोऽसि नैनामग्राहयित्वात्रागन्तव्यम् । वर्धमानक

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a wife endowed with magnanimity, you a dear friend in prosperity and in adversity [or, happiness and grief], and who have not swerved from truth [rectitude] which is difficult to have among the poor (28)

Maitreya, go, taking the jewel-necklace to Vasantasena And she should be addressed in my name [as follows]—'Please accept this jewel necklace in place of the bunch of gold ornaments, which was indeed gambled away at play freely by us, thinking (*kritva*) that it belonged to us

Vidūsaka —Let not, for the matter of that be given the jewel-necklace which is the essence [that is most costly object, treasure] of the four oceans, for the sake of [that object of] small value which has been neither eaten, nor enjoyed, [but was simply] carried off by thieves !

Cārudatta —Friend, no not so.

Depending upon which confidence [or, faith], the deposit was made with us—of that great trust itself, this price is paid (29)

So, friend, you are abjured by the touch of our body—you should not come back, without having made [Vasantasenā] accept this ' Vardhamānaka,

एताभिरिष्टकाभिः संधिः क्रियतां सुसंहतः शीघ्रम्।
परिवादबहलदोषात्न यस्य रक्षां परिहरामि ॥ ३० ॥

वयस्य मैत्रेय भवताप्यकृपणशौण्डीर्यमभिधातव्यम्।

विदूषकः—भो दलिद्दो किं अकिविणं मन्तेदि। [भोः दरिद्रः किमकृपणं १ मन्त्रयति।]

चारुदत्तः—अदरिद्रोऽस्मि सखे यस्य मम। [विभवानुगता भार्या (३।२८) इत्यादि पुनः पठति।] तद्गच्छतु भवान्। अहमपि कृतशौचः संध्यामुपासे।

१ (इति निष्क्रान्ताः सर्वे)

इति संधिच्छेदो नाम तृतीयोऽङ्कः।

Let the hole be properly filled up with these bricks quickly, the care of which I cannot avoid, owing to the many evils accruing from scandal. (३०)

Friend Maitreya, you too should speak [to her] in an exalted and dignified manner.

Vidūṣaka.—Oh! Does a poor man [necessarily] speak in a miserly way?

Cārudatta.—I am *not* poor, friend, who I have (*Repeats again* (*III* 28) '*A wife endowed with magnanimity*' *etc.*) So, you may go. I too, going through ablutions, shall offer the morning prayers.

[*Exeunt Omnes*

Here ends the Third Act called 'Saṁdhiccheda'
[*the boring of a hole*]

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१ आचम्य, स्पृश्य।

चतुर्थोऽङ्क ।

(तत प्रविशति चेटी)

चेटी—आणत्तम्हि अत्ताए अज्जआए सआस गन्तुम् । एसा अज्जआ चित्तफलअणिसण्णदिट्ठी मदणिआए सह किंपि मन्तअन्ती चिट्ठदि । ता जाव उवसप्पामि । [आज्ञप्तास्मि मात्रार्याया सकाश गन्तुम् । एषार्या चित्रफलकनिषण्णदृष्टिर्मदनिकया सह किमपि मन्त्रयमाणा तिष्ठति । तद्यावदुपसर्पामि ।] (इति परिक्रामति)

(तत प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च]

वसन्तसेना—हञ्जे मदणिए अवि सुसदिसी इअं चित्ताकिदी अज्जचारुदत्तस्स । [चेटि मदनिके अपि सुसदृशीयं चित्राकृतिरार्यचारुदत्तस्य ।]

मदनिका— सुसदिसी । [सुसदृशी ।]

वसन्तसेना—कध तुम जाणासि । [कथ त्व जानासि ।]

मदनिका—जेण अज्जआए सुसिणिद्धा दिट्ठी अणुलग्गा । [येनार्याया सुस्निग्धा दृष्टिरनुलग्ना ।]

वसन्तसेना—हञ्जे किं वेसवासदक्खिण्णेण मदणिए एव्वं भणासि । [चेटि किं वेशवासदाक्षिण्येन मदनिके एवं भणसि ।]

ACT IV

(*Then enter* Ceti)

Ceti —*I have been ordered by* [*Vasantasena's*] *mother to* go to Madam Here is Madam with [her] eyes resting on the picture-board, talking about something or other with Madanika. So, I shall approach [her]

(*Then enter* Vasantasena *as referred to, and* Madanika)

Vasantasenā —O Madanikā, is this quite a faithful portrait of the noble Cārudatta ?

Madanikā —Quite faithful

Vasantasenā —How do you know ?

Madanikā —Because Madam's extremely affectionate glance is sticking to [it]

Vasantasenā —O Madanika, do you speak thus [merely] on account of courtesy associated with residence in the Courtezan-quarter ?

मदनिका—अज्जए कि जो ज्जेव जणो वेसे पडिवसदि सो ज्जेव अलीअदक्खिणो भोदि । [आर्ये किं य एव जनो वेशे प्रतिवसति स एवालीकदक्षिणो भवति ।]

वसन्तसेना—हञ्जे णाणापुरिससङ्गेण वेस्साजणो अलीअदक्खिणो भोदि [चेटि नानापुरुषसङ्गेन वेश्याजनोऽलीकदक्षिणो भवति ।]

मदनिका—जदो दाव अज्जआए दिट्ठी इध अभिरमदि हिअअं च तस्स कारण किं पुच्छीअदि । [यतस्तावदार्याया दृष्टिरिहाभिरमते हृदयं च तस्य कारणं किं पृच्छ्यते ।]

वसन्तसेना—हञ्जे सहीजणादो उवहसणीअदा रक्खामि । [चेटि सखीजनादुपहसनीयता रक्षामि ।]

मदनिका—अज्जए एव्व णेदम् । सहीजणचित्ताणुवत्ती अबलाजणो भोदि । [आर्ये एवं नेदम् । सखीजनचित्तानुवर्त्यबलाजनो भवति ।]

प्रथमा चेटी—(उपसृत्य) अज्जए अत्ता आणवेदि—गहिदावगुण्ठणं पक्खदुआरए सज्जं पवहणम् । ता गच्छ त्ति । [आर्ये माताज्ञापयति—गृहीतावगुण्ठनं पक्षद्वारे सज्जं प्रवहणम् । तद्गच्छ इति ।]

वसन्तसेना—हञ्जे किं अज्जचारुदत्तो मं णइस्सदि । [चेटि किमार्यचारुदत्तो मां नेष्यति ।]

Madanika—Madam is it that whosoever person resides in the Courtezan-quarter that same is [necessarily] falsely courteous?

Vasantasena—Ceti owing to association with different men the courtezan-class does become falsely courteous

Madanika—When indeed the glance of Madam as well as [her] heart take delight here [in this portrait] why should the reason thereof be asked?

Vasantasena—Ceti I [want to] avoid being ridiculed by [my female] companions

Madanika—Madam it [is] not so Women [in general] are wont to act in accordance with the desires [or, intentions, minds] of [their] friends

First Ceti—(*Approaching*) Madam Mother orders—'The car [is] ready, covered up at the side door So go'

Vasantasena—Ceti what [is it] the noble Cārudatta [who] would be taking me [that is has sent this car for me to go to his house]?

चेटी—अज्जए जेण पवहणेण सुवण्णदससाहस्सिओ अलंकारओ अणुप्पेसिदो। [आर्ये येन प्रवहणेन सह सुवर्णदशसाहस्रिकोऽलंकारोऽनुप्रेषित ।] ३५

वसन्तसेना—को उण सो। [क पुन स ।]

चेटी—एसो ज्जेव राअस्सालो संठाणओ। [एष एव राजश्यालः सस्थानक ।] ३६

वसन्तसेना—(सक्रोधम्) अवेहि। मा पुणो एव्वं भणिस्ससि। [अपेहि। मा पुनरेव भणिष्यसि।]

चेटी—पसीददु पसीददु अज्जआ। सदेसेण म्हि पेसिदा। [प्रसीदतु ३७ प्रसीदत्वार्या। सदेशेनास्मि प्रेषिता।]

वसन्तसेना—अहं संदेसस्स ज्जेव कुप्पामि। [अह सदेशस्यैव कुप्यामि।]

चेटी—ता किंति अत्तं विण्णाविस्सम्। [तत्किमिति मातर विज्ञापयिष्यामि।] ३८

वसन्तसेना—एव्वं विण्णाविदव्वा—जइ मं जीअन्तीं इच्छसि ता एव्वं ण पुणो अहं अत्ताए आण्णाविदव्वा। [एव विज्ञापयितव्या—यदि मां जीवन्तीमिच्छसि तदेव न पुनरह मात्राज्ञापयितव्या।] ३९

चेटी—जधा दे रोअदि। [यथा ते रोचते।] (इति निष्क्रान्ता)

(प्रविश्य) शर्विलक—

Ceti —Madam, [he] by whom has been sent along with the car an ornament [or, ornaments] worth ten thousand suvarnas

Vasantasena —Who again [is] he ?

Ceti —This same, king s brother in-law Samsthanaka !

Vasantasenā —(*With indignation*) Get away ! Do not talk thus [ever] again !

Ceti —Pardon, Madam, pardon ! I have been sent with a message [for the contents of which I am not responsible] !

Vasantasenā —I am angry with the message itself

Ceti —Well then, what shall I say to Mother ?

Vasantasenā —[She] should be thus addressed—' If you wish me to live, then I should not be again directed [or, ordered] by Mother in this way '

Ceti —As you like [*Exit*

(*Entering*) Sarvilaka —

दत्त्वा निशाया वचनीयदोषं निद्रां च जित्वा नृपतेश्च रक्षान्।
स एष सूर्योदयमन्दरश्मिः क्षपाक्षयाच्चन्द्र इवास्मि जातः ॥ १ ॥

अपि च

य कश्चित्त्वरितगतिर्निरीक्षते मां
संभ्रान्तं द्रुतमुपसर्पति स्थितं वा।
तं सर्वं तुलयति दूषितोऽन्तरात्मा
स्वैर्दोषैर्भवति हि शङ्कितो मनुष्य ॥ २ ॥

मया खलु मदनिकायाः कृते साहसमनुष्ठितम्।

परिजनकथासक्तः कश्चिन्नरः समुपेक्षितः
क्वचिदपि गृहं नारीनाथं निरीक्ष्य विवर्जितम्।
नरपतिबले पार्श्वायाते स्थितं गृहदारुव-
द्व्यवसितशतैरेवम्प्रायैर्निशा दिवसीकृता ॥ ३ ॥

(इति परिक्रामति)

वसन्तसेना—हञ्जे इमं दाव चित्तफलअं मम सअणीए ठाविअ तालवेण्टअं गेण्हिअ लहुं आअच्छ। [चेटि इमं तावच्चित्रफलकं मम शयनीये स्थापयित्वा तालवृन्तं गृहीत्वा लघ्वागच्छ।]

Having given over the sin of censure to the night and conquered [or, overreached] sleep as well as the king's guards here have I become at the passing away of night, like the moon with [his] rays dimmed at the rise of the sun. (1)

And again,

Whosoever going hastily, looks at me, or quickly gets near me excited and standing by—[my] guilty inner self is apprehensive of all of them. For, a man becomes suspicious, owing to [or, in consideration of] his own faults. (2)

By me indeed has been carried out a rash deed for the sake of Madanikā.

Some person engaged in conversation with [his] retinue, was ignored [by me], somewhere, I kept away from a house, observing [it] to be occupied by women [alone], when the king's guards passed near, I stood like a house-pillar, mostly by such like hundreds of attempts, I turned night into day! (3)

[*Moves about*

Vasantasenā—Ceti, just placing this picture-board on my bed [and] taking a fan, come [here] quickly.

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१ रक्षान्। २ स्वैरिनगान निरी...।

मदनिका—ज अज्जआ आणवेदि। [यथार्याज्ञापयति।] (इति फलक गृहीत्वा निष्क्रान्ता)

शर्विलक—इद वसन्तसेनाया गृहम्। तयावत्प्रविशामि। (प्रविश्य) क्व नु मया मदनिका द्रष्टव्या।

(ततः प्रविशति तालवृन्तहस्ता मदनिका)

शर्विलक—(दृष्ट्वा) अये इय मदनिका।

मदनमपि गुणैर्विशेषयन्ती रतिरिव मूर्तिमती विभाति येयम्।
मम हृदयमनङ्गवह्नितप्त भृशमिव चन्दनशीतल करोति ॥ ४ ॥

मदनिके।

मदनिका—(दृष्ट्वा) अम्मो कध सव्विलआ। सव्विलअ साअद दे। कहिं तमम्। [आश्चर्यम् कथ शर्विलक। शर्विलक स्वागत ते। कुत्र त्वम्।]

शर्विलक—कथयिष्यामि। (इति सानुरागमन्योन्य पश्यत)

वसन्तसेना—चिरअदि मदणिआ। ता कहिं ण क्खु सा। (गवाक्षकेन दृष्ट्वा) कथम्। एसा केनावि पुरिसकेण सह मन्तअन्ती चिट्ठदि। जधा अदिसिणिद्धाए णिच्चलदिट्ठिए आपिबन्ती विअ एद णिज्झाअदि तथा तक्कमि एसो सो जणो एद इच्छदि अभुजिस्स कादुम्। ता रमदु रमदु। मा कस्सावि पीदिच्छदो

Madanika —As Madam commands [*Taking the board exit*

Sarvilaka —This [is] Vasantasena's house So I shall enter [it] (*Entering*) Where indeed could Madanika be seen by me?

(*Then enter* Madanika *fan in hand*)

Sarvilaka —(*Seeing*) Oh this [is] Madanika

this one who surpassing even Madana by [her] qualities, appears like Rati [herself] in bodily form makes my heart heated by the fire of love extremely cool as it were with sandal [paste] (4)

Madanika!

Madanika —(*Seeing*) Oh What Sarvilaka? Sarvilaka welcome to you Where [or what for are] you [here]?

Sarvilaka —I shall tell [you]

[*Both look at each other affectionately*

Vasantasena —Madanika is taking a long time [to come back] Well where indeed [is] she? (*Looking through the window*) What! Here is she conversing with some man! As she is intently looking at him as though drinking [him] with

भोदु। ण क्खु सद्दाविस्सम्। [चिरयति मदनिका। तत्कुत्र नु खलु सा। ...कथम्। एषा केनापि पुरुषेण सह मन्त्रयमाणा तिष्ठति। यथातिस्निग्धया निश्चलदृष्ट्यापिबन्तीवैनं निध्यायति तथा तर्कयामि एष स जन एतामिच्छत्यभुजिष्यां कर्तुम्। तद्रमताम् रमताम्। मा कस्यापि प्रीतिच्छेदो भवतु। न खल्वाकारयिष्यामि।]

मदनिका—सव्विलअ कधेहि। [शर्विलक कथय।]

(शर्विलकः सशङ्कं दिशोऽवलोकयति)

मदनिका—सव्विलअ किं ण्णेदम्। ससङ्को विअ लक्खीअसि। [शर्विलक किं न्विदम्। सशङ्क इव लक्ष्यसे।]

शर्विलकः—वक्ष्ये त्वा किंचिद्रहस्यम्। तद्विविक्तमिदम्।

मदनिका—अध इं। [अथ किम्।]

वसन्तसेना—कध परमरहस्सम्। ता ण सुणिस्सम्। [कथं परमरहस्यम्। तन्न श्रोष्यामि।]

शर्विलकः—मदनिके किं वसन्तसेना मोक्ष्यति त्वा निष्क्रयेण।

वसन्तसेना—कध मम सबन्धिणी कधा। ता सुणिस्सं इमिणा गवक्खेण ओवारिदसरीरा। [कथं मम सम्बन्धिनी कथा। तच्छ्रोष्याम्यनेन गवाक्षेणापवारितशरीरा।]

[her] extremely affectionate fixed gaze, I guess that this [is the] same person [who] wishes to make her a free woman So, let [her] enjoy, enjoy Let there be no interruption of love [-course] of any one whatsoever I will not indeed call her.

Madanikā —Sarvilaka, tell [me]

[Sarvilaka *looks about in all directions with apprehension*

Madanikā —Sarvilaka, what possibly [is] this? You appear to be as though apprehensive [of something]

Sarvilaka —I shall tell you some secret So, is this a secluded place [where no one can overhear us]?

Madanikā —Just so

Vasantasenā —What a very close secret! Then I do not want to [lit will not] hear

Sarvilaka —Madanikā, would Vasantasenā release you [from bondage] for a ransom?

Vasantasenā —What, [some] talk concerning myself! Well, I shall then hear, with [my] person hidden behind this window.

मदनिका—सव्विलअ भणिदा मए अज्जआ। तदो भणादि—जइ मम छन्दो तदा विणा अत्थं सव्वं परिअणं अभुजिस्सं करइस्सम्। अध सव्विलअ कुदो दे एत्तिओ विहवो जेण मं अज्जआसआसादो मोआइस्ससि। [शर्विलक २७
भणिता मयार्या। तदा भणति—यदि मम छन्दस्तदा विनार्थं सर्वं परिजनमभुजिष्यं करिष्यामि। अथ शर्विलक कुतस्त एतावान्विभवो येन मामार्यकासकाशान्मोचयिष्यसि।]

शर्विलक—दारिद्र्येणाभिभूतेन त्वत्स्नेहानुगतेन च।
अद्य रात्रौ मया भीरु त्वदर्थे साहसं कृतम्॥ ५ ॥

वसन्तसेना—पसण्णा से आकिदी। साहसकम्मदाए उण उव्वेअणीआ। [प्रसन्नास्याकृतिः। साहसकर्मतया पुनरुद्वेजनीया।]

मदनिका—सव्विलअ इत्थीकल्लवत्तस्स कारणेण उहअं पि संसए विणि ३
क्खित्तं। [शर्विलक स्त्रीकल्यवर्तस्य कारणेनोभयमपि संशये विनिक्षिप्तम्।]

शर्विलक—किं किम्।

मदनिका—सरीरं चारित्तं अ। [शरीरं चारित्रं च।] ६

शर्विलक—अपण्डिते, साहसे श्रीः प्रतिवसति।

Madanikā —Sarvilaka, Madam was spoken to by me [about it]. Then she said—'If [I had] my will, I shall make all servants free [from bondage] without any money [paid as ransom].' Now [or, but] Sarvilaka, whence so much wealth with you, by which you would free me from [slavery to] Madam?

Sarvilaka :—

Overwhelmed with poverty and goaded by [or, endowed with] love for you, by me [O] timid one, was committed for your sake a rash deed, to-day [last] night! (5)

Vasantasenā —His appearance [is] peaceful, owing to [his] having done a rash deed, [it ought to have been] again one capable of causing terror!

Madanikā —Sarvilaka, for the sake of a mere trifle [or, bagatelle] viz. a woman, even both have been jeopardised by you!

Sarvilaka —What, what?

Madanikā —[Your] body and [your] character

Sarvilaka —Ignorant one, fortune resides in rashness [or, adventures, fortune favours the brave].

मदनिका—सव्विलअ असण्डिदचारित्तो सि । ता ण खु ते मम कारणादो साहस करन्तेण अच्चन्तविरुद्ध आचरिदम् । [शर्विलक असण्डितचारित्रोऽसि । तत्र खलु त्वया मम कारणात्साहस कुर्वतात्यन्तविरुद्धमाचरितम् ।]

शर्विलक—नो मुष्णाम्यबलां विभूषणवतीं फुल्लामिवाहं लतां
विप्रस्वं न हरामि काञ्चनमथो यज्ञार्थमभ्युद्धृतम् ।
धात्र्युत्सङ्गगतं हरामि न तथा बालं धनार्थी क्वचि-
त्कार्याकार्यविचारिणी मम मतिश्चौर्येऽपि नित्यं स्थिता॥

तद्विज्ञाप्यतां वसन्तसेना—

अयं तव शरीरस्य प्रमाणादिव निर्मितः ।
अप्रकाशो ह्यलंकारो मत्स्नेहाद्धार्यतामिति ॥ ७ ॥

मदनिका—सव्विलअ अप्पकाशो अलङ्कारओ । अअं अ जणो त्ति दुवे वि ण जुज्जदि । ता उवणेहि दाव । पेक्खामि एदं अलंकारअम् । [शर्विलक अप्रकाशोऽलङ्कार । अयं च जन इति द्वयमपि न युज्यते । तदुपनय तावत् । पश्याम्येतमलङ्कारम् ।]

Madanika —Sarvilaka, you are [so far] possessed of a stainless character [or, is your character unsullied or in tact]? So, while committing a rash deed for my sake, [I hope] you indeed did not do [something] very very objectionable!

Sarvilaka —

I do not rob [any helpless] woman with [her] ornaments on, like a creeper fully blossomed I do not take away the possessions of a Brahmana or gold amassed for the purpose of [performing] a sacrifice I seeking wealth do not likewise carry away any time [or anywhere] a child lying on the nurse's lap [Thus] even in [the matter of] stealing, my mind has always been given to considering what ought to be done, and what ought not to be done (6)

So, respectfully submit to Vasantasenā —

Let these ornaments [lit this ornament], as though [specially] made to suit the measure of your body, be worn [by you] out of consideration [lit love] for me, not [in] public [or, openly] (7)

Madanikā —Sarvilaka, the ornaments [to be worn] not in] public, and this person [Vasantasenā]—well, these two again can not go together [or, harmonise] So, bring [them] to me for the present I shall see these ornaments

शर्विलक —इदमलंकरणम्। (इति साशङ्क समर्पयति)

मदनिका-(निरूप्य) दिट्ठपुरुव्वो विअ अअ अलंकारओ। ता भणेहि कुदो दे एसो। [दृष्टपूर्व इवायमलंकार । तद्भण कुतस्ते एष ।]

शर्विलक--मदनिके किं तवानेन। गृह्यताम्।

मदनिका—(सरोषम्) जइ मे पच्चअ ण गच्छासि ता किंणिमित्त म णिक्किणासि। [यदि मे प्रत्यय न गच्छसि तत्किंनिमित्त मा निष्क्रीणासि।]

शर्विलक—अयि प्रभाते मया श्रुत श्रेष्ठिचत्वरे यथा—सार्थवाहस्य चारुदत्तस्य इति। (वसन्तसेना मदनिका च मूर्च्छा नाट्यत)

शर्विलक —मदनिके समाश्वसिहि। किमिदानीं त्व

विषादस्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना।
नीयमाना[१]भुजिष्यात्वं कम्पसे नानुकम्पसे ॥ ८ ॥

मदनिका—(समाश्वस्य) साहसिअ ण क्खु तुए मम कारणादो इम अकज्ज करन्तेण तस्सि गेह कोवि वावादिदो परिक्खदो वा। [साहसिक न खलु त्वया मम कारणादिदमकार्य कुर्वता तस्मिन्गेहे कोऽपि व्यापादितः परिक्षतो वा।]

Sarvilaka —These [are] the ornaments
[*Hands them over apprehensively*

Madanikā —(*Scrutinising*) These ornaments [are] like [those] seen before So, tell [me] whence these [came] to you.

Sarvilaka —Madanika what have you to do with this? Take [*them*]

Madanikā —(*With anger*) If you are not [going to the extent of] trusting me, then for what reason are you buying me off?

Sarvilaka —Oh in the morning, I heard at the Merchant square that [they] belonged to the big merchant Carudatta.
[Vasantasena *and* Madanika *gesticulate fainting away*

Sarvilaka —Madanika, be composed! Why now, you with all [your] limbs getting relaxed owing to dejection, with [your] eyes rolling about through excitement [and] being given the status of one not a slave, shake away [but] show not sympathy [for me]? (8)

Madanikā —(*Recovering*) [You] adventurer, while committing this ignoble deed for my sake, [I hope] you indeed did not kill or wound any one in that house?

[१] नायमाना भुजिष्यात्व।

शर्विलकः—मदनिके भीते सुप्ते न शर्विलकः प्रहरति। तन्मया न कश्चिद्व्यापादितो नापि परिक्षतः।

मदनिका—सच्चम्। [सत्यम्।]

शर्विलकः—सत्यम्।

वसन्तसेना—(संज्ञां लब्ध्वा) अम्महे पच्चुज्जीविदम्हि। [आश्चर्यं प्रत्युज्जीवितास्मि।]

मदनिका—पिअं। [प्रियम्।]

शर्विलकः—(सेर्ष्यम्) मदनिके किं नाम प्रियमिति।

त्वत्स्नेहबद्धहृदयो हि करोम्यकार्यं
सद्वृत्तपूर्वपुरुषेऽपि कुले प्रसूतः।
रक्षामि मन्मथविपन्नगुणोऽपि मानं
मित्रं च मां व्यपदिशस्यपरं च यासि ॥ ९ ॥

(साकूतम्) इह सर्वस्वफलिनः कुलपुत्रमहाद्रुमाः।
निष्फलत्वमलं यान्ति वेश्याविहगभक्षिताः ॥ १० ॥

Sarvilaka —Madanikā, Sarvilaka does not strike at one afraid or asleep So, no one was killed by me, nor even wounded.

Madanikā —[Is this] true?

Sarvilaka —True

Vasantasenā —(*Gaining consciousness*) Oh! I am [now] brought back to life!

Madanikā —Very agreeable

Sarvilaka —(*Jealously*) Madanikā, what indeed [is this] 'very agreeable'?

With [my] heart bound down by love for you, I again do an ignoble deed, even though born in a family in which the ancestors were of righteous conduct I preserve [my] self-respect, though [other] qualities of mine have been destroyed by love You designate me as [your] friend and yet go after another (9)

(*Meaningly*) Here [in this world], the big trees in the form of nobly-born men, with fruits in the form of [their] all-in-all, become completely bereft of fruits, [when] eaten up by birds in the form of courtezans! (10)

अयं च सुरतज्वालः कामाग्निः प्रणयेन्धनः।
नराणां यत्र हूयन्ते यौवनानि धनानि च ॥ ११ ॥

वसन्तसेना—(सस्मितम) अहो से अत्थाणे आवेओ । [अहो अस्थास्थान आवेग ।]

शर्विलक—सर्वथा 3

अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति ।
श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥
स्त्रीषु न रागः कार्यो रक्तं पुरुषं स्त्रियः परिभवन्ति ।
रक्तैव हि रन्तव्या विरक्तभावा तु हातव्या ॥ १३ ॥

सुष्ठु खल्विदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-
र्विश्वासयन्ति पुरुषं न तु विश्वसन्ति ।
तस्मान्नरेण कुलशीलसमन्वितेन
वेश्याः श्मशानसुमना इव वर्जनीयाः ॥ १४ ॥

अपि च

And this [is] the fire of love with flames in the form of enjoyment [and] fuel in the form of courting, in which are sacrificed the youth and riches of men (11)

Vasantasenā —(*Smilingly*) Oh, his unjustified vehemence !

Sarvilaka —Completely [or, in every way]

unwise are, in my opinion, those men who place [their] trust in women and in riches for, riches and exactly likewise women do [their] movements [like those] of snake-maidens ! (12)

No attachment should be made to women women insult a person attached [to them] Only that [woman who is herself] attached should be sported with, but [when] devoid of emotion, [she] should be thrown overboard (13)

It has been indeed well said —

These [women] laugh and weep as well, for the sake of wealth, [they] make a man confide [in them] but do not confide [in him] Therefore, by a man endowed with a noble birth [lit. family] and character, should be kept at arm's length [or, avoided] courtezans, like flowers in a cemetery (14)

And further,

समुद्रवीचीव चलस्वभावाः सन्ध्याभ्रलेखेव मुहूर्तरागाः ।
स्त्रियो हृतार्थाः पुरुषं निरर्थं निष्पीडितालक्तकवत्त्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपलाः

अन्यं मनुष्यं हृदयेन कृत्वा अन्यं ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदप्रसेकमन्यं शरीरेण च कामयन्ते ॥ १६ ॥

सूक्तं खलु कस्यापि—

न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुरं वहन्ति ।
यवाः प्रकीर्णा न भवन्ति शालयो न वेशजाताः शुचयस्तथाङ्गनाः ॥ १७ ॥

आः दुरात्मन् चारुदत्तहतक अयं न भवसि । (इति कतिचित्पदानि गच्छति)

मदनिका—(अञ्चले गृहीत्वा) अइ असंबद्धभासअ असंभावणीए कुप्पसि ।

1 [अयि असम्बद्धभाषक असम्भावनीये कुप्यसि ।]

शर्विलकः—कथमसम्भावनीयं नाम ।

Fickle-natured like a sea-wave displaying [lit. having] affection for a short time [only, also displaying redness] like the evening cloud line women after taking [lit. who have taken] away the wealth [of a man] abandon the man bereft of wealth like the Alaktaka pressed out (15)

Women [are] indeed fickle [or Frailty ! thy name is woman]

Having got one man in their heart, [they] invite [some one] other than him by [their] eyes, they pour out [their] effusion of passion for a third [lit. elsewhere] and carnally love a fourth [lit. another] ! (16)

[This is] a fine saying of some one—

Not on the mountain top does a lotus plant grow, donkeys do not bear the yoke of horses barley-seeds scattered do not become [that is grow into] rice-crop likewise women born in the Courtezan-quarter [are] not chaste (17)

Ah Rascal Accursed Carudatta ! Here you are no more !
[Goes a few steps

Madanika —(*Taking hold of him by the hem of his garment*) O talker of nonsense you are enraged at something unthinkable [or, inconceivable] !

Śarvilaka —How indeed unthinkable !

मदनिका—एसो क्खु अलंकारओ अज्जआकेरओ । [एष खल्वलंकार आर्यासंबन्धी ।]

शार्विलकः—ततः किम् ।

मदनिका—स च तस्स अज्जस्स हत्थे णिक्खित्तो । [स च तस्यार्यस्य हस्ते विनिक्षिप्तः ।]

शार्विलकः—किमर्थम् ।

मदनिका—(कर्णे) एव्वं विअ । [एवमिव ।]

शार्विलकः—(सवैलक्ष्यम्) भोः कष्टम् ।

छायार्थं ग्रीष्मसंतप्तो यामेवाहं समाश्रितः ।
अजानता मया सैव पत्रैः शाखा वियोजिता ॥ १८ ॥

वसन्तसेना—कधं एसो वि संतप्पादि ज्जेव । ता अजाणन्तेण एदिणा एव्वं अणुचिट्ठिदम् । [कथमेषोऽपि संतप्यत एव । तदजानतैतेनैवमनुष्ठितम् ।]

शार्विलकः—मदनिके किमिदानीं युक्तम् ।

मदनिका—इत्थ तुमं ज्जेव पण्डिओ । [अत्र त्वमेव पण्डितः ।]

शार्विलकः—नैवम् । पश्य

Madanikā :—These ornaments indeed [are] Madam's own.

Śarvilaka :—What then?

Madanikā :—Those again were deposited in the hands of that noble one.

Śarvilaka :—What for?

Madanikā :—(*In his ear*) Like this.

Śarvilaka :—(*With embarrassment*) Oh, Alas !

That same branch to which I had resorted for the sake of shade, being quite heated up by summer [heat]—that same has been divested of leaves by me unconsciously [lit. not knowing] ! (18)

Vasantasenā :—How, even this one is verily tormented. So, he [*or*, this one] must have done this, surely unknowingly.

Śarvilaka :—What [*is*] *now proper* [*to be done*] ?

Madanikā :—In this case, you yourself [are] clever [enough to devise something].

Śarvilaka :—Not so. See—

१ छायार्थी ।

स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः ।
पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते ॥ १९ ॥

मदनिका—सव्विलअ जइ मम वअणं सुणीअदि ता तस्स ज्जेव महाणुभावस्स पडिणिज्जादेहि । [शर्विलक यदि मम वचनं श्रूयते तदा तस्यैव महानुभावस्य प्रतिनिर्यातय ।]

शर्विलक —मदनिके यदसौ राजकुले मां कथयति ।

मदनिका—ण चन्दादो आदवो होदि । [न चन्द्रादातपो भवति ।]

वसन्तसेना—साहु मदणिए साहु । [साधु मदनिके साधु ।]

शर्विलकः—मदनिके

न खलु मम विषादः साहसेऽस्मिन्भयं वा
कथयसि हि किमर्थं तस्य साधोर्गुणांस्त्वम् ।
जनयति मम येदं कुत्सितं कर्म लज्जां
नृपतिरिह शठानां मादृशां किं नु कुर्यात् ॥ २० ॥

तथापि नीतिविरुद्धमेतत् । अन्य उपायश्चिन्त्यताम् ।

मदनिका—सो अअं अवरो उवाओ । [सोऽयमपर उपायः ।]

These women, to be sure, [are] indeed clever through [their] very nature; the cleverness of men, on the other hand, is imparted [to them] only by the [study of the] Sāstras (19)

Madanikā —Sarvilaka, if you hear [that is, act according to] my words, then, return [these] to that same illustrious one

Sarvilaka —Madanikā, [but] if he lodges a complaint against me at the court

Madanika —Not from the moon comes heat !

Vasantasenā —Good, Madanikā, good !

Sarvilaka —Madanikā,

Not indeed [is there] any dejection or fear on my part in [respect of] this rash deed, for what purpose are you enumerating to me the qualities of that saintly man? Does this infamous deed again create in me [any sense] of shame? What possibly can the king do to rascals like me here? (20)

Still, this [act would be] contrary to prudence Think of [some] other remedy

Madanikā :—Here [is] that another remedy.

वसन्तसेना—को क्खु अवरो उवाओ हुविस्सदि। [कः खल्वपर उपायो भविष्यति ।]

मदनिका—तस्स ज्जेव अज्जस्स केरओ भविअ एदं अलंकारअं अज्जआए उवणेहि। [तस्यैवार्यस्य सम्बन्धी भूत्वेममलङ्कारकमार्याया उपनय ।]

शर्विलक—एवं कृते किं भवति ।

मदनिका—तुम दाव अचोरो सो वि अज्जो अरिणो अज्जआए सकं अलंकारअं उवगदं भोदि। [त्वं तावदचौरः सोऽप्यार्योऽनृणः, आर्यया स्वकोऽलङ्कार उपगतो भवति ।]

शर्विलकः—नन्वतिसाहसमेतत् ।

मदनिका—अइ उवणेहि। अण्णधा अदिसाहसम् । [अयि उपनय । अन्यथातिसाहसम् ।]

वसन्तसेना—साहु मदणिए साहु । अभुजिस्साए विअ मन्तिदम् । [साधु मदनिके साधु । अभुजिष्ययेव मन्त्रितम् ।]

शर्विलकः—मयाप्ता महती बुद्धिर्भवतीमनुगच्छता ।
निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शकः ॥ २१ ॥

Vasantasena —What indeed could the other remedy be ?

Madanika —Having become [that is, assumed the role of] one connected with that noble one himself bring these ornaments to Madam

Sarvilaka —What would happen if this be done ?

Madanikā —You, to start with [would be] no thief, that noble one too [would be] free from debt [and] her own ornaments [would be] secured by Madam

Sarvilaka —I say, this [is] a very risky business

Madanikā —Oh, [do] bring [them to her], otherwise [only, it would be] a very risky business

Vasantasenā —Good ! Madanikā ! Good You have spoken out [or, suggested] like one not a slave [that is, a high-born lady]

Sarvilaka —

By me following you, has been obtained great wisdom ! At night with the moon set, [it is] difficult to secure one pointing out the way (21)

मदनिका—तेण हि तुमं इमस्सि कामदेवगेहे मुहुत्तअं चिट्ठ जाव अज्जआए तुह आगमणं णिवेदेमि। [तेन हि त्वमस्मिन्कामदेवगेहे मुहूर्तकं तिष्ठ यावदार्यायै तवागमनं निवेदयामि।]

शर्विलक—एवं भवतु।

मदनिका—(उपसृत्य) अज्जए एसो क्खु चारुदत्तस्स सआसादो बम्हणो आअदो। [आर्ये एष खलु चारुदत्तस्य सकाशाद्ब्राह्मण आगतः।]

वसन्तसेना—हञ्जे तस्स केरअं त्ति कधं तुमं जाणासि। [चेटि तस्य सम्बन्धीति कथं त्वं जानासि।]

मदनिका—अज्जए अत्तणकेरअं वि ण जाणामि। [आर्ये आत्मसम्बन्धिनमपि न जानामि।]

वसन्तसेना—(स्वगतं सशिरःकम्पं विहस्य) जुज्जदि। (प्रकाशम्) पविसदु। [युज्यते। ...प्रविशतु।]

मदनिका—जं अज्जआ आणवेदि। (उपगम्य) पविसदु सव्विलओ। [यदार्याज्ञापयति। प्रविशतु शर्विलकः।]

शर्विलक—(उपसृत्य सवैलक्ष्यम्) स्वस्ति भवत्यै।

वसन्तसेना—अज्ज वन्दामि। उवविसदु अज्जो। [आर्य वन्दे। उपविशत्वार्यः।]

Madanikā —In that case, do you stand [or, wait] in this Kamadeva temple, for a while, while I shall announce your arrival to Madam

Śarvilaka —Let it be so

Madanikā —(*Approaching*) Madam, here [has] indeed come, a Brāhmana from Cārudatta.

Vasantasenā —Ceti, how do you know that he is connected with him [Carudatta]?

Madanikā —Madam, do I not know even one connected with myself [or, us]?

Vasantasenā —(*To herself, laughing with a shaking of her head*) [That] is proper (*Aloud*) Let [him] enter

Madanikā —As Madam commands. (*Approaching*) Let Sarvilaka enter

Śarvilaka —(*Approaching with embarrassment and shame*) Welfare to your ladyship!

Vasantasenā —I salute [you] Sir! Let the noble one sit down.

शर्विलकः—सार्थवाहस्त्वां विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्ष्यमिदं भाण्डम्। तद्गृह्यताम्। (इति मदनिकायाः समर्प्य प्रस्थितः)

वसन्तसेना—अज्ज ममावि दाव पडिसंदेसं तहिं अज्जो णेदु। [आर्य ममापि तावत्प्रतिसंदेशं तत्रार्यो नयतु।]

शर्विलकः—(स्वगतम्) कस्तत्र यास्यति। (प्रकाशम्) कः प्रतिसंदेशः।

वसन्तसेना—पडिच्छदु अज्जो मदणिअम्। [प्रतीच्छत्वार्यो मदनिकाम्।]

शर्विलकः—भवति न खल्ववगच्छामि।

वसन्तसेना—अहं अवगच्छामि। [अहमवगच्छामि।]

शर्विलकः—कथमिव।

वसन्तसेना—अहं अज्जचारुदत्तेण भणिदा—जो इमं अलंकारअं समप्पइस्सदि तस्स तुए मदणिआ दादव्वा। ता सा ज्जेव एदं दे देदित्ति एव्वं अज्जेण अवगच्छिदव्वम्। [अहमार्यचारुदत्तेन भणिता—य इममलंकारकं समर्पयिष्यति तस्य त्वया मदनिका दातव्या। तत्स एवैता ते ददातीत्येवमार्येणावगन्तव्यम्।]

शर्विलकः—(स्वगतम्) अये विज्ञातोऽहमनया। (प्रकाशम्) साधु आर्यचारुदत्त साधु।

Sarvilaka :—The big merchant respectfully submits [or, sends word] to you—'On account of the dilapidated state of the house, this treasure is difficult to be guarded. So, please, take [it]'

[*Handing them over to* Madanikā, *starts off*

Vasantasenā —Sir, let the noble one, for the matter of that, carry there a return-message from me as well!

Sarvilaka :—(*To himself*) Who [the devil] would be going there? (*Aloud*) What return-message?

Vasantasenā —Let the noble one accept [this] Madanikā

Sarvilaka :—Madam, I surely do not understand [what you mean]

Vasantasenā —I understand [what I am saying all right]

Sarvilaka :—How possibly?

Vasantasenā —I was told by the noble Carudatta —'He who would hand over these ornaments, to him should be given Madanikā by you!' So, the noble one [you] should understand that it is he [Carudatta] himself who is presenting this [Madanikā] to him [you]

Sarvilaka :—(*To himself*) Oh, I have been known [as a suitor for Madanikā's hand] by her! (*Aloud*) Bravo! Noble Cārudatta! Bravo!

गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा ।
गुणयुक्तो दरिद्रोऽपि नैश्वर्यैरगुणैः समः ॥ २२ ॥

अपि च

गुणेषु यत्नः पुरुषेण कार्यो न किंचिदप्राप्यतमं गुणानाम् ।
गुणप्रकर्षादुडुपेन शंभोरलङ्घ्यमुल्लङ्घितमुत्तमाङ्गम् ॥ २३ ॥

वसन्तसेना—को एत्थ पवहणिओ । [कोऽत्र प्रवहणिकः ।]

(प्रविश्य सप्रवहणः) चेटः—अज्जए सज्जं पवहणं । [आर्ये सज्जं प्रवहणम् ।]

वसन्तसेना—हञ्जे मदणिए सुदिट्ठं मं करेहि । दिण्णासि । आरुह पवहणं । सुमरेसि मं । [चेटि मदनिके सुदृष्टां मां कुरु । दत्तासि । आरोह प्रवहणम् । स्मरसि माम् ।]

मदनिका—(रुदती) परिच्चत्तम्हि अज्जआए । [परित्यक्तास्म्यार्यया ।]
(इति पादयोः पतति)

वसन्तसेना—संपदं तुमं ज्जेव वन्दणीआ संवुत्ता । ता गच्छ । आरुह पवहणं । सुमरेसि[1] मं । [सांप्रतं त्वमेव वन्दनीया संवृत्ता । तद्गच्छ । आरोह प्रवहणम् । स्मरसि माम् ।]

An endeavour should always be made by men for [securing] virtues. One endowed with virtues, even though poor [is] not equal to [that is, is far superior to] the rich bereft of virtues! (22)

And further,

An effort should be made by a man for [securing] virtues; [there is] nothing [that is] exceedingly unattainable by virtues. Owing to the excellence of virtues was occupied [lit. transgressed] by the moon [even] the head of Śiva, [which is] beyond the reach [of any one]! (23)

Vasantasenā :—Who [is] here, the car-driver?

(Entering with the car) Ceṭa :—Madam, the car [is] ready!

Vasantasenā :—O [Ceṭī] Madanikā, look at me closely. You [are now] given away. Ascend the car. [I hope] you [would] remember me.

Madanikā :—(Weeping) I have been abandoned by Madam! [Falls at her feet

Vasantasenā :—Now you yourself have become fit to be saluted. So, go. Ascend the car. [I hope] you [would] remember me.

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१ सुमरेसु ।

शर्विलक—स्वस्ति भवत्यै। मदनिके

सुदृष्टः क्रियतामेष शिरसा वन्द्यतां जनः।
यत्र ते दुर्लभं प्राप्तं वधूशब्दावगुण्ठनम् ॥ २४ ॥

(इति मदनिकया सह प्रवहणमारुह्य गन्तुं प्रवृत्तः)

(नेपथ्ये) कः कोऽत्र भोः। राष्ट्रिय समाज्ञापयति—एष खल्वार्यको गोपालदारको राजा भविष्यतीति सिद्धादेशप्रत्ययपरित्रस्तेन पालकेन राज्ञा घोषादानीय घोरे बन्धनागारे बद्धः। ततः स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भवद्भिर्भवितव्यम्। 3

शर्विलक—(आकर्ण्य) कथं राज्ञा पालकेन प्रियसुहृदार्यको बद्धः। कलत्रवांश्चास्मि संवृत्तः। आः कष्टम्। अथवा

द्वयमिदमतीव लोके प्रियं नराणां सुहृच्च वनिता च।
संप्रति तु सुन्दरीणां शतादपि सुहृद्विशिष्टतमः ॥ २५ ॥

भवतु। अवतरामि। (इत्यवतरति)

Sarvilaka —Welfare to you! Madanika,

Let this person [Vasantasena] be looked at closely [and] bowed down to with [your] head, from whom was secured by you the [right to wear a] veil associated with [or, of] the title 'Vadhū' [a lawfully wedded bride], difficult to secure! (24)

[*Having ascended the car, along with* Madanika, *starts off to go*

(*Behind the curtain*) Who, who [is] here! Oh! The Rastriya [Police Commissioner] orders:—By King Palaka, quite uneasy at the knowledge of the prophecy of a seer—'The cow-herd boy would be a king'—has been indeed bound down this Āryaka in a terrible prison-house, after being brought from the station of cow-herds. Therefore, [all of] you should be on guard at your respective posts.

Sarvilaka —(*Hearing*) What, by King Palaka has been bound down [my] dear friend Āryaka! And I have [now] become possessed of a wife! Ah! Alas! Or rather,

'This pair [is] exceedingly dear in the world to men,—a friend and a loving wife, but *now* [in the present circumstances], a friend [has become] by far the most prominent, compared to a hundred lovely women! (25)

Well, I shall alight [*Alights*

मदनिका—(सास्रमञ्जलिं बद्ध्वा) एव्व ण्णेदम् । ता परं णेदु म अज्जउत्तो
२ समीव गुरुअणाणम् । [एव न्विदम् । तन्नु नयतु मामार्यपुत्र समीपं गुरुजनानाम् ।]

शर्विलक—साधु प्रिये साधु । अस्मच्चित्तसदृशमभिहितम् । (चेटमुद्दिश्य) भद्र जानीपे रेभिलस्य सार्थवाहस्योदवसितम् ।

६ चेट —अध इ । [अथ किम् ।]

शर्विलक—तत्र प्रापय प्रियाम् ।

चेट —ज अज्जो आणवेदि । [यदार्य आज्ञापयति ।]

८ मदनिका—जधा अज्जउत्तो भणादि । अप्पमत्तेण दाव अज्जउत्तेण होदव्वम् । [यथार्यपुत्रो भणति । अप्रमत्तेन तावदार्यपुत्रेण भवितव्यम् ।] (इति निष्क्रान्ता)

शर्विलक—अहमिदानीं

ज्ञातीन्विटान्स्वभुजविक्रमलब्धवर्णा-
न्राजापमानकुपिताश्च नरेन्द्रभृत्यान् ।
उत्तेजयामि सुहृदः परिमोक्षणाय
यौगन्धरायण इवोदयनस्य राज्ञः ॥ २६ ॥

अपि च

Madanika —(*With tears folding her hands*) It [should be] indeed thus Then, let my Lord take me further to the elders.

Sarvilaka —Good beloved, good ! You have said in accordance with our [or, my own] idea (*Addressing* Ceta) Good man, do you know the residence of the big merchant Rebhila ?

Ceta —Oh, yes.

Sarvilaka —Take [my] beloved there

Ceta —As the noble one commands

Madanika —As my Lord says, my Lord again should be careful [or not negligent in his acts] [*Exit*

Śarvilaka —I [shall] now

incite, for the release of [my] friend, like Yaugandharāyana, of King Udayana, kinsmen, [or, caste men], parasites, those who have secured fame through the prowess of their own arms, [and] king's servants enraged owing to the insult [done to them] by the king[1] (26)

And further,

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१ शब्दान् ।

प्रियसुहृदमकारणे गृहीतं रिपुभिरसाधुभिराहितात्मशङ्कैः ।
सरभसमभिपत्य मोचयामि स्थितमिव राहुमुखे शशाङ्कबिम्बम् ॥२७॥

(इति निष्क्रान्तः)

(प्रविश्य) चेटी—अज्जए दिट्ठिआ वड्ढसि । अज्जचारुदत्तस्स सआसादो बम्हणो आअदो । [आर्ये दिष्ट्या वर्धसे । आर्यचारुदत्तस्य सकाशाद्ब्राह्मण आगतः ।]

वसन्तसेना—अहो रमणीअदा अज्ज दिवसस्स । ता हञ्जे सादरं बन्धुलेण समं पवेसेहि णम् । [अहो रमणीयताद्य दिवसस्य । तच्चेटि सादरं बन्धुलेन समं प्रवेशयैनम् ।]

चेटी—जं अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

(विदूषको बन्धुलेन सह प्रविशति)

विदूषकः—ही ही भोः तवच्चरणकिलेसविणिज्जिदेण रक्खसराआ रावणो पुप्फकेण विमाणेण गच्छदि । अहं उण बम्हणो अकिदतवच्चरणकिलेसो वि णरणारीजणेण गच्छामि । [आश्चर्यं भोः तपश्चरणक्लेशविनिर्जितेन राक्षसराजो रावणः पुष्पकेण विमानेन गच्छति । अहं पुनर्ब्राह्मणोऽकृततपश्चरणक्लेशोऽपि नरनारीजनेन गच्छामि ।]

चेटी—पेक्खदु अज्जो अम्हकेरकं गेहदुआरं । [प्रेक्षतामार्योऽस्मदीयं गेहद्वारम् ।]

[My] dear friend, captured without reason, by enemies [that are] wicked and entertaining fear in themselves, shall I release, attacking suddenly [or, with great force], like the disc of the moon lying in Rāhu's mouth ! (27)

[*Exit*

(*Entering*) Ceṭī :—Madam, congratulations to you ! A Brahmana has come from Cārudatta

Vasantasenā —Oh, the charming nature of this to-day ! So, Ceṭī, bring him in, with [due] respect with [that is, escorted by] the bastard [guide].

Ceṭī —As Madam commands [*Exit*

(*Enter Vidūṣaka, with a bastard-guide*)

Vidūṣaka —Ha ! Ha ! Oh ! Rāvaṇa, the king of Rakṣasas, used to move in the air car Puṣpaka won by [undergoing] the troubles of practising penance, while, I, [a mere] Brahmana, *though having undergone no troubles of practising* penance, [have the good fortune to] move in the company of a crowd of men and women [or, a male and a female] !

Ceṭī —Look, Sir, at the [*entrance*] gate of our house !

विदूषकः—(अवलोक्य सविस्मयम्) अहो सलिलसित्तमज्जिदकिदहरिदोवलेवणस्स विविहसुअन्धिकुसुमोवहारचित्तलिहिदभूमिभाअस्स गअणतलावलोअणकोदूहलदूरुण्णामिदसीसस्स दोलाअमाणावलम्बिदेरावणहत्थभमाइदमल्लिआदामगुणालंकिदस्स समुच्छिददन्तिदन्ततोरणावभासिदस्स महारअणोवराओवसोहिणा पवणबलन्दोलणललन्तचञ्चलग्गहत्थेण इदो एहि त्ति वाहरन्तेण विअ सोहग्गपडाआणिवहेणोवसोहिदस्स तोरणधरणत्थम्भवेदिआणिक्खित्तसमुल्लसन्तहरिदचूदपल्लवललामफलिहमङ्गलकलसाभिरामोहअपासस्स महासुरवच्छत्थलदुब्भेज्जवज्जणिरन्तरपडिबद्धकणअकवाडस्स दुग्गदजणमणोरहाआसकरस्स वसन्तसेणाभवणदुआरस्स सस्सिरीअदा । जं सच्चं मज्झत्थस्स वि जणस्स बला दिट्ठिं आआरेदि । [अहो सलिलसिक्तमार्जितकृतहरितोपलेपनस्य विविधसुगन्धिकुसुमोपहारचित्रलिखितभूमिभागस्य, गगनतलावलोकनकुतूहलदूरोन्नामितशीर्षस्य, दोलायमानावलम्बितैरावणहस्तभ्रमायितमल्लिकादामगुणालङ्कृतस्य, समुच्छ्रितदन्तिदन्ततोरणावभासितस्य महारत्नोपरागशोभिना पवनबलान्दोलनललच्चञ्चलाग्रहस्तेन इत एहि इति व्याहरतेव मां सौभाग्यपताकानिवहेनोपशोभितस्य तोरणधरणस्तम्भवेदिकानिक्षिप्तसमुल्लसद्धरितचूतपल्लवललामस्फटिकमङ्गलकलशाभिरामोभयपार्श्वस्य महासुरवक्षःस्थलदुर्भेद्य

Vidūṣaka —(*Beholding in amazement*) Oh the loveliness of the gate [region] of Vasantasenā's mansion—[the gate region which is] sprinkled over with water swept and smeared with green paint, the ground region of which is shown up in various ways with the offerings of various fragrant flowers, the top of which is raised up high, [as though] through curiosity to have a look at the sky region adorned with the string of a garland of Mallikā flowers, swinging to and fro and hanging down from it causing [one] to mistake it for the trunk of [the elephant] Airāvaṇa made brilliant with a lofty arch of ivory [lit. elephant's tusks] adorned with a cluster of auspicious banners as though uttering to me [the words] 'Come this way, with a fore-part of the hand [that is, the ends] quick and moving gracefully owing to the tossing caused by the force of the wind, and shining with the splendour of costly jewels both sides of which are attractive on account of the auspicious crystal jars [full of water] decorated with green mango leaves flashing up, [and] placed on the pedestals of the pillars supporting the arch, whose panels of gold are closely studded with diamonds

वृक्षनिरन्तरपीनचन्दनकरपाटस्य दुर्गतजनमनोरथायासकरस्य वसन्तसेनाभवनद्वारस्य सश्रीकता । यत्सत्यं मध्यस्थस्यापि जनस्य बलात्दृष्टिमाकारयति ।]

चेटी—एदु एदु । इमं पढमं पओट्ठं पविसदु अज्जो । [एत्वेतु । इमं प्रथमं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्यावलोक्य च) ही ही भो इधा वि पढमे पओट्ठे ससिसङ्खमुणालसच्छाहाओ विणिहिदचुण्णमुट्ठिपाण्डराओ विविहरअणपडिबद्धकञ्चणसोवाणसोहिदाओ पासादपन्तिओ ओलम्बिदमुत्तादामेहिं फटिहवादाअणमुहचन्देहिं णिज्झाअन्ती विअ उज्जइणिं । सोत्तिओ विअ सुहोवविट्ठो णिद्दाअदि दोवारिओ । सदहिणा कलमोदणेण पलोहिदा ण भक्खन्ति वायसा बलिं सुधासवण्णदाए । आदिसदु भोदी । [आश्चर्य भो इहापि प्रथमे प्रकोष्ठे शशिशङ्खमृणालसच्छायाः विनिहितचूर्णमुष्टिपाण्डुराः विविधरत्नप्रतिबद्धकाञ्चनसोपानशोभिताः प्रासादपङ्क्तयः अवलम्बितमुक्तादामभिः स्फटिकवातायनमुखचन्द्रैर्निध्यायन्तीवोज्जयिनीम् । श्रोत्रिय इव सुखोपविष्टो निद्राति दौवारिकः । सदध्ना कलमोदनेन प्रलोभिता न भक्षयन्ति वायसा बलिं सुधासवर्णतया । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं दुदिअं पओट्ठं पविसदु अज्जो । [एत्वार्य । इमं द्वितीयं प्रकोष्ठं प्रविशत्वार्यः ।]

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and unbreakable like the broad chest of a big demon [and] which causes distress to the desires of persons in bad circumstances To tell the truth [it] forcibly attracts the eye of even an indifferent person

Ceti—Come come May the noble one enter this first quadrangle

Vidūṣaka—(*Entering and beholding*) Ha ! Ha ! Oh ! Here too in the first quadrangle the rows of mansions of lustre similar to that of the moon conch and lotus-stalk white with the handfuls of powder laid on adorned with stair cases of gold inlaid with various jewels are as though gazing intently at Ujjayini by the moon like faces in the form of the crystal windows with pearl garlands hanging down [from them] [Here] is sleeping the door keeper like a Brahmana well versed in the Vedas sitting comfortably The crows though tempted by the Kalama rice mixed with curds do not eat the oblations owing to [their being possessed of] the same colour as the white-wash

Direct me on lady

Ceti—Come come on Sir May the noble one enter this second quadrangle

विदूषकः—(प्रविश्यावलोक्य च) ही ही भो इधो वि दुदिए पओट्ठे पज्जन्तोवणीदजवसबुसकवलसुपुट्ठा तेल्लब्भङ्गिदविसाणा बद्धा पवहणबइल्ला । अअ अण्णदरो अवमाणिदो विअ कुलीणो दीहं णीससदि सेरिहो । इदो अ अवणीदजुज्झस्स मल्लस्स विअ मद्दीअदि गीवा मेसस्स । इदो इदो अस्साण केसकप्पणा करीअदि । अअ अवरो पाडच्चरो विअ दिढबद्धो मन्दुराए साहामिओ (अन्यतोऽवलोक्य) इदो अ कूरच्चुअतेल्लमिस्सं पिण्डं हत्थी पडिच्छावीअदि मेत्थपुरिसेहि । आदिसदु भोदी । [आश्चर्यं भो इहापि द्वितीये प्रकोष्ठे पर्यन्तोपनीतयवसबुसकवलसुपुष्टास्तैलाभ्यक्तविषाणा बद्धाः प्रवहणबलीवर्दाः । अयमन्यतरोऽवमानित इव कुलीनो दीर्घं नि श्वसिति सैरिभः । इतश्चापनीतयुद्धस्य मल्लस्येव मर्द्यते ग्रीवा मेषस्य । इत इतोऽप्येषामश्वानां केशकल्पना क्रियते । अयमपरः पाटच्चर इव दृढबद्धो मन्दुरायां शाखामृगः । इतश्च कूरच्युततैलमिश्रं पिण्डं हस्ती प्रतिग्राह्यते मात्रपुरुषैः । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं तइअं पओट्ठं पविसदु अज्जो । [एत्वेत्वार्यः । इमं तृतीयं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्य दृष्ट्वा च) ही ही भो इधो वि तइए पओट्ठे इमाइं दाव कुलउत्तजणोवविसणणिमित्तं विरइदाइं आसणाइं । अद्धवाचिदो पासअपीठे

Vidusaka —(*Entering and beholding*) Ha ! Ha ! Oh ! Here too in the second quadrangle are tied up the carriage-bulls well nourished with [or fattened on] mouthfuls of grass and husk brought right near [to them] with [their] horns anointed with oil. Here is a buffalo heaving up deep sighs like a nobly born man [when] insulted And on this side is being rubbed the neck of a ram with the fight over like [that of] a wrestler Here and there is being gone through the dressing of the hair of various horses He e is another monkey firmly tied up in the stable like a thief (*Looking in another direction*) And here is an elephant made [that is coaxed] to take by the mahouts, balls [of rice] mixed with oil extracted from Kura

Direct me on lady

Ceti —Come come on Sir ! May the noble one enter this third quadrangle

Vidusaka —(*Entering and seeing*) Ha ! Ha ! Oh ! Here too in the third quadrangle [are] first these seats arranged for the purpose of seating nobly born men There is a book [lying

चिट्ठइ पत्थओ । एसो अ साहीणमणिमअसारिआसहिदो पासअपीठो । इमे अ अवरे मअणसंधिविग्गहचदुरा विविहवण्णिआविलित्तचित्तफलहअग्गहत्था इदो तदो परिब्भमन्ति गणिआ वुड्ढविडा अ । आदिसदु भोदी । [आश्चर्यं भो इहापि तृतीये प्रकोष्ठे इमानि राजकुलपुत्रजनोपवेशननिमित्तं विरचितान्यासनानि । अर्धवाचितं पाशकपीठे तिष्ठति पुस्तकम् । एतच्च स्वाधीनमणिमयसारिकासहितं पाशकपीठम् । इमे चापरे मदनसंधिविग्रहचतुरा विविधवर्णिकाविलिप्तचित्रफलकाग्रहस्ता इतस्ततः परिभ्रमन्ति गणिका वृद्धविटाश्च । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं चउत्थं पओट्ठं पविसदु अज्जो । [एत्वेत्वार्यः । इमं चतुर्थं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषक—(प्रविश्यावलोक्य च) हीं हीं भो इधो वि चउत्थे पओट्ठे जुवदिकरताडिदा जलधरा विअ गम्भीरं णदन्ति मुदङ्गा । हीणपुण्णाओ विअ गअणादो तारआओ णिवडन्ति कंसतालआ । महुअरविरुअं विअ महुरं वज्जदि वंसो । इअं अवरा ईसापणअकुविदकामिणी विअ अङ्कारोविदा कररुहपरामरिसेण सारिज्जदि वीणा । इमाओ अवराओ कुसुमरसमत्ताओ विअ महुअरिओ अदिमहुरं पगीदाओ गणिआदारिआओ णच्चीअन्ति णट्टअं पढीअन्ति सासिङ्गारं । ओदाअगवक्खेसु वादं गेण्हन्ति सलिलगग्गरीओ । आदिसदु भोदी ।

open] half read on the gaming table Here again [is] this gaming table furnished with peculiar [*svādhīna* or, easy to move] jewelled chessmen [or Songatis] And here are further, wandering about here and there courtezans and old parasites experts in [bringing about] love unions and love-quarrels, with painting boards besmeared with various colours in [their] fore parts of the hands

Direct [me] on, lady

Ceti —Come come on Sir ! May the noble one enter this fourth quadrangle

Vidūsaka —(*Entering and beholding*) Ha ! Ha Oh Here too, in the fourth quadrangle are sounding deeply like clouds the drums struck by the hands of young women the strikings of musical instruments made of bell metal are falling [quickly] like the stars from the sky, with [their] merit [entitling them to stay there] exhausted, the bamboo-flute is being played upon sweetly, like the humming of bees. Here is further being played upon by the touch of the nails, a lute placed on the lap, like a

१ साहीण dropped.

[आश्चर्यं भो इहापि चतुर्थे प्रकोष्ठे युवतिकरताडिता जलधरा इव गम्भीरं नदन्ति
मृदङ्गाः, क्षीणपुण्या इव गगनात्तारका निपतन्ति कांस्यतालाः मधुकरविरुतमिव मधुरं
८१ वाद्यते वंशः । इयमपरेर्ष्याप्रणयकुपितकामिनीवाङ्कारोपिता कररुहपरामर्शेन सार्यते वीणा ।
इमा अपराः कुसुमरसमत्ता इव मधुकर्योऽतिमधुरं प्रगीता गणिकादारिका नर्त्यन्ते नाट्यं
पाठ्यन्ते सशृङ्गारम् । अपवलिता गवाक्षेषु वातं गृह्णन्ति सलिलगर्गर्यः । आदिशतु भवती ।]
८४ चेटी—एदु एदु अज्जो । इमं पञ्चमं पओट्ठं पविसदु अज्जो । [एत्वे-त्वार्य । इमं पञ्चमं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषक—(प्रविश्य दृष्ट्वा च) ही ही भो इधा वि पञ्चमे पओट्ठे अअं
८७ दलिद्दजणलोहुप्पादणअरो आहरइ उअचिदो हिङ्गुतेल्लगन्धो । विविहसुरहिधूमु-
ग्गारेहिं णिच्च सन्ताविज्जमाणं णीससदि विअ महाणस दुआरमुहेहिं । अधिअं
उस्सुआवेदि मं साहिज्जमाणबहुविहभक्खभोअणगन्धो । अअं अवरो पडच्चरं
९० विअ पोट्टिं धोअदि रूविद्दारओ । बहुविहाहारविआरं उवसाहेदि सूवआरो ।
बज्झन्ति मोदआ पच्चन्ति अपूवआ । (आत्मगतम्) अवि दाणि इह वड्ढिअं
भुञ्जसु त्ति पादोदअं लहिस्सम् । (अन्यतोऽवलोक्य) इदो गन्धव्वच्छरगणेहिं
९३ विअ विविहालङ्कारसोहिदेहिं गणिआजणेहिं बन्धुलेहिं अ जं सच्चं सग्गीअदि
एदं गेहम् । भो के तुम्हे बन्धुला णाम । [आश्चर्यं भो इहापि पञ्चमे प्रकोष्ठेऽयं

loving lady angry owing to jealous love Here are further courtezan girls who have sung very sweetly like female bees intoxicated with [drinking] the juice of flowers, [and] who are being made to dance [and] taught acting full of the Śrngāra [love] sentiment [Here] are jars (full of water, hanging at the windows upside down receiving the breeze

Direct [me] on, lady

Ceti —Come, come on Sir ! May the noble one enter this fifth quadrangle

Vidūsaka —(*Entering and seeing*) Ha Ha ! Oh ! Here too, in the fifth quadrangle, this odour of Hingu and oil causing the production of temptation in poor people, is pervading, gathering in volume The kitchen, being constantly heated up [also, tormented] is as though sighing by mouths in the form of doors from which is streaming out fragrant smoke of various kinds. The odour of the eatables for dinner, of various kinds, that are being prepared is exciting me very much Here is further a butcher boy washing off the entrails of a beast

दरिद्रजनलोभोत्पादनकर आहरत्युपचितो हिङ्गुतैलगन्ध । विविधसुरभिधूमोद्गारैर्नित्य सन्ताप्यमानं नि श्वसितीव महानस द्वारमुखै । अधिकमुत्सुकायते मा साध्यमानबहु १६
विधभक्ष्यभोजनगन्ध । अयमपर पटच्चरमिव हतपशूदरपेशीं धावति रूपिदारक । बहुविधाहारविकारमुपसाधयति सूपकार । बध्यन्ते मोदका , पच्यन्तेऽपूपका । अपी दानीमिह भुङ्क्ष्व इति पादोदक लप्स्ये। इह गन्धर्वाप्सरोगणैरिव विविधालङ्कार ११
शोभितैर्गणिकाजनैर्बन्धुलैश्च यत्सत्य स्वर्गायित एतत् गेहम्। भो के यूय बन्धुला नाम।]

बन्धुला —वय खलु

परगृहललिता परान्नपुष्टा परपुरुषैर्जनिता पराङ्गनासु।
परधननिरता गुणेष्ववाच्या गजकलभा इव बन्धुला ललाम ॥ २८॥

विदूषक —आदिसदु भोदी । [आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं छट्ठं पओट्ठं पविसदु अज्जो । [एत्वेत्वार्य । इमं षष्ठं प्रकोष्ठं प्रविशत्वार्य ।] ३

विदूषक —(प्रविश्यावलोक्य च) ही ही भो इधा वि छट्ठे पओट्ठे अमु दाव सुवण्णरअणाण कम्मतोरणाइ णीलरअणविणिक्खित्ताइं इन्दाउहट्ठाणं विअ

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slaughtered like a tattered piece of cloth The cook is preparing various kinds of eatables—Modakas are being formed up, Apupas are being fried Could I [or how I hope I should] now be getting water for [washing] the feet [followed by the request] with [the words] Eat [or enjoy] the rich [or, seasoned] food To speak the truth this house is as though transformed into [it acts like] heaven here with crowds of courtezans adorned with various ornaments and bastards like the assemblage of Gandharvas and Apsarasas Oh, who [are] you Bandhulas for the matter of that ?

Bastards —We indeed

sporting at other [peoples] houses nourished on food of others begotten by other men on others wives attached to the wealth of others and not to be spoken about in [the matter of] qualities Bandhulas, play about like the young ones of an elephant (28)

Vidūsaka —Direct [me] on lady

Cetı —Come, come on Sir! May the noble one enter this sixth quadrangle

Vidūsaka —(*Entering and beholding*) Ha! Ha! Oh! Here too in the sixth quadrangle these artificial arches of jewels and

दरिसअन्ति । वेदुरिअमात्तिअपवालअपुप्फराअइन्दणीलक्केतरअपमराअमरगअ-पहुदिआइ रअणविसेसाइ अण्णोण्ण विच रेन्ति सिप्पिणो । वज्झन्ति जादरूवेहिं माणिकाइ । घडिज्जन्ति सवण्णालङ्कारा । रत्तसुत्तेण ग थीअन्ति मोत्तिआभरणाइ । घसीअन्ति धीर वेदुरिअइ । छेदीअन्ति सङ्खआ । साणिज्जन्ति पवालआ । सुक्खविअन्ति ओल्लविदकुङ्कुमपत्थरा । सालीअदि सलज्जअम् । विसाणीअदि चन्दणरसो । सजोईअन्ति गन्धजत्तीओ । दीअदि गणिआकामुआण सकप्पूर तम्बोलम् । अवलोईअदि सकडक्खम् । पअट्टदि हासो । पिवीअदि अ अणवरअं ससिक्कारं मइरा । इम चेडा इमा चेडिआओ इमे अवरे अवधीरिदपुत्तदारवित्ता मणुस्सा आसवकरआपीदमदिरेहिं गणिआजणहिं जे मुक्का ते पिअन्ति । आदि-सदु भोदी । [आश्चर्यं भो इहापि षष्ठे प्रकोष्ठेऽमूनि नानासुवर्णरत्नाना कर्मतोरणानि नीलरत्नविनिक्षिप्तानीन्द्रायुधस्थानमिव दर्शयन्ति । वैदूर्यमौक्तिकप्रवालकपुष्परागेन्द्रनीलकर्केतरकपद्मरागमरकतप्रभृतीन्रत्नविशेषानन्योन्य विचारयन्ति शिल्पिन । बध्यन्ते जातरूपैर्माणिक्यानि । घटयन्ते सुवर्णालङ्कारा । रक्तसूत्रेण ग्रथ्यन्ते मौक्तिकाभरणानि । घृष्यन्ते धीर वैदूर्याणि । छिद्यन्ते शङ्खा । शाणघृष्यन्ते प्रवालका । शोष्यन्त आर्द्र कुङ्कुमप्रस्तरा । सार्यते कस्तूरिका । विशेषेण घृष्यते चन्दनरस । संयोज्यन्ते गन्धयुक्तय । दीयते गणिकाकामुकाना सकर्पूर ताम्बूलम् । अवलोक्यते सकटाक्षम् । प्रवर्तते हास । पीयते चानवरत ससीत्कार मदिरा । इमे चेटा इमाश्चेटिका इमे अपरेऽ

gold, inlaid with blue sapphires display as though a place [full] of rain bows Goldsmiths are mutually consulting about particular [or excellent] jewels, such as lapis lazuli pearls corals Pusparaga blue sapphires Karketaraka rubies, emeralds etc Rubies are being set in gold gold ornaments are being fashioned out pearl-ornaments are being strung with red-threads, the Vaiduryas are being patiently polished, conches are being split up, the corals are being polished on whetting stones Masses of wet saffron are being dried up, Kasturikā [musk] is being sifted the sandal juice is being particularly drawn combinations of scents are being put together Tambula [Betel nut roll] with camphor is being offered to the gallants and courtezans Side glances are in vogue, laughter is proceeding wine is being constantly drunk, with the Sit [noise, showing satisfaction]. [Here] are drinking [wine] these Cetas, these Cetikās, these other men

वधीरितपुत्रदारवित्ता मनुष्या आसवकरकापीतमदिरैर्गणिकाजनैर्ये मुक्तास्ते पिबन्ति । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इम सत्तम पओट्ठ पविसदु अज्जो । [एत्वेत्वार्य । इम सप्तम प्रकोष्ठ प्रविशत्वार्य ।]

विदूषक —(प्रविश्यावलोक्य च) हीं ही भो इधो वि सत्तमे पओट्ठे सुसिलिट्ठविहङ्गवाडीसुहणिसण्णाइ अण्णोण्णचुम्बणपराइ सुह अणुभवन्ति पारावदमिहुणाइ । दहिभत्तपरिदोदरो बम्हणो विअ सुत्त पढदि पञ्जरसुओ । इअ अवरा समाणणालद्धपसरा विअ घरदासी अधिअ कुरुकुराअदि मदणसारिआ । अणेअफलरसास्सादपहुट्ठकण्ठा कुम्भदासी विअ कूअदि परपुट्ठा । आलम्बिदा णागदन्तेसु पञ्जरपरम्पराओ । जोधाअन्ति लावआ । आलवीअन्ति कविञ्जला । पेसीअन्ति पञ्जरकवोदा । इदो तदो विविहमणिचित्तलिदो विअ अअ सहरिसणच्चन्तो रविकिरणसतत्त पक्खउक्खेवेहि विधुवदि विअ पासाद घरमोरो । (अन्यतोऽवलोक्य) इदो पिण्डीकिदा विअ चन्दपादा पदगदि सिक्खन्ता विअ कामिणीण पच्छादो परिब्भमन्ति राअहसमिहुणा । एदे अवरे वुड्ढमहल्लका विअ इदो तदो सचरन्ति घरसारसा । हीं हीं भो पसारिणअ किद गणिआए णाणापक्खिसमूहेहिं । अ सच्च क्खु णन्दणवण विअ मे गणिआघर पडिभासदि । आदिसदु भोदी । [आश्चर्य भो इहापि सप्तम प्रकोष्ठे सुश्लिष्टविहङ्गवाटीसुखनिषण्णान्यन्योन्यचुम्बनपराणि सुखमनुभवन्ति पारावतमिथुनानि । दधिभक्तपूरितोदरो ब्राह्मण इव सूक्त

who have paid no attention to [their] sons wives and riches, and who are left alone by courtezans after having drunk wine from wine cups

Direct [me] on lady

Ceti —Come come on Sir! May the noble one enter this seventh quadrangle

Vidūsaka —(*Entering and beholding*) Ha! Ha! Oh! Here too in the seventh quadrangle are enjoying happiness, pairs of pigeons resting comfortably in the well situated dove cots, [and] intent on kissing each other The parrot in the cage with [his] belly filled with rice mixed with curds is repeating nice words like a Brāhmana a Vedic hymn Here [is] further a Madanasārikā chirping a lot like a house maid who has gained importance owing to regard [shown to her] The cuckoo with her throat greatly at ease [or, delighted] owing to [her] having tasted the juice of many fruits is cooing like a procuress Rows

पठति पञ्जरशुकः । इयमपरा समानिताल्पधूसरा गृहमध्ये नाधिकं कुरकुरायते मदन-
४२ सारिका । अनेकफलरसास्वादप्रहृष्टकण्ठा कुम्भदासीव कूजति परभृता । आलम्बिता
नागदन्तेषु पञ्जरपरम्परा । योध्यन्ते लावकाः । आलाप्यन्ते कपिञ्जलाः । प्रेष्यन्ते
पञ्जरकपोताः । इतस्ततो विविधमणिचित्रित इवायं सहर्षं नृत्यन् रविकिरणसंतप्तं पक्षो-
४५ त्क्षेपैर्विधुनोतीव प्रासादं गृहमयूरः । इतः पिण्डीकृता इव चन्द्रपादाः पदगतिं शिक्षमा-
णा इव कामिनीनां पश्चात्परिभ्रमन्ति राजहंसमिथुनानि । एतेऽपरे वृद्धमहल्लका इव
इतस्ततः संचरन्ति गृहसारसाः । आश्चर्यं भोः प्रसारणं कृतं गणिकया नानापक्षिसमूहैः ।
४८ सत्यं खलु नन्दनवनमिव मे गणिकागृहं प्रतिभासते । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं अट्ठमं पओट्ठं पविसदु अज्जो । [एत्वे-
त्वार्यः । इममष्टमं प्रकोष्ठं प्रविशत्वार्यः ।]

५१ विदूषकः—(प्रविश्यावलोक्य च) भोदि को एसो पट्टपावारअपाउदो
अधिअदरं अच्चब्भुदपुणरुत्तालंकारालंकिदो अङ्गभङ्गेहिं परिक्खलन्तो इदो तदो
परिब्भमदि । [भवति क एष पट्टप्रावारकप्रावृतोऽधिकतरमत्यद्भुतपुनरुक्तालंकारालंकृतोऽ-
५४ ङ्गभङ्गैः परिस्खलन्नितस्ततः परिभ्रमति ।]

of cages are hanging down from the pegs. The Lavakas [quails] are being made to fight, Kapiñjalas are being made to talk, the cage pigeons are being despatched [on errands]. [Here] a domestic peacock, as though variegated with various jewels, [and] dancing with joy, is as though fanning with the flappings of [his] plumage, the mansion greatly heated with the rays of the sun. (*Looking in another direction*) Here are pairs of royal swans as though the moon's rays rolled up together, wandering about behind the charming ladies, as though learning the gait! Here are further moving about here and there, domestic Sarasas like old eunuchs. Ha. Ha! Oh! An exhibition is [as though] arranged by the courtezan, with the collection of various birds! To tell the truth, the courtezan's mansion appears indeed to me like the Nandana garden!

Direct [me] on lady.

Ceṭī.—Come, come on Sir! May the noble one enter this eighth quadrangle.

Vidūṣaka.—(*Entering and beholding*) Lady, who is this one wandering about here and there stumbling, giving various twists to [his] body, wrapped up in a silken cloak [and] decked with densely packed plethora of exceedingly wonderful ornaments?

चेटी—अज्ज एसो अज्जआए भादा भोदि। [आर्य एष आर्याया भ्राता भवति।]

विदूषक—केत्तिअं तवच्चरणं करिअ वसन्तसेणाए भादा होदि। अधवा ५७

मा दाव जइ वि एसो उज्जलो सिणिद्धो अ सुअन्धो अ।
तह वि मसाणवीधीए जादो विअ चम्पअरुक्खो अणहिगमणीओ लोअस्स ॥ २९ ॥

(अन्यतोऽवलोक्य) भोदि एसा उण का फुल्लपावारअपाउदा उवाणहजुअलणिक्खित्ततेल्लचिक्कणेहिं पादेहिं उच्चासणे उवविट्ठा चिट्ठदि। [कियत्तपश्चरणं कृत्वा वसन्तसेनाया भ्राता भवति। अथवा

मा तावद्यद्यप्येष उज्ज्वलः स्निग्धश्च सुगन्धश्च।
तथापि श्मशानवीथ्यां जात इव चम्पकवृक्षोऽनभिगमनीयो लोकस्य ॥

भवति एषा पुनः का पुष्पप्रावारकप्रावृतोपानद्युगलनिक्षिप्ततैलचिक्कणाभ्यां पादाभ्यामुच्चासन उपविश्य तिष्ठति।]

चेटी—अज्ज एसा क्खु अम्हाणं अज्जआए अत्तिआ। [आर्य एषा खल्वस्माकमार्याया माता।]

विदूषक—अहो से कडुट्ठडाइणीए पोट्टवित्थारो। ता किं एदं पवेसिअ महादेवं विअ दुआरसोहा इह घरे णिम्मिदा। [अहो अस्याः कूटडाकिन्या उदरविस्तारः। तत्किमेतां प्रवेश्य महादेवमिव द्वारशोभा इह गृहे निर्मिता।]

Ceti —Sir this one is the brother to Madam

Vidusaka —After practising how much penance has [this one] become a brother to Vasantasena? Or rather

Not so Even though he [is] gorgeous and loving [also charming] and scented all over still like a Campaka tree growing on the cemetery path [he is] not fit to be mixed with by the people (29)

(*Looking in another direction*) Lady who again is this [lady] sitting on a raised seat wrapped in a flower-cloak with her feet greasy with oil encased in a pair of shoes?

Ceti —Sir this [one is] indeed our Madam s mother

Vidūsaka —Oh the expanse of the belly of this two-penny female goblin Well is it that the attractive door [lit beauty of the door] for the house here, was constructed after having [first] put her inside like [the idol of] Mahādeva

चेटी—हदास मा एव्व उवहस अम्हाणं अत्तिअम्। एसा क्खु चाउत्थिएण पीडीअदि। [हताश मैवमुपहसास्माकं मातरम्। एषा खलु चातुर्थिकेन पीड्यते।]

विदूषक—(सपरिहासम्) भअवं चाउत्थिअ एदिणा उवआरेण मं पि बम्हणं आलोएहि। [भगवश्चातुर्थिक एतेनोपकारेण मामपि ब्राह्मणमवलोकय।]

चेटी—हदास मरिस्ससि। [हताश मरिष्यसि।]

विदूषक—(सपरिहासम्) दासीए धाए ण ईदिसो सूणपीणजठरो मुदो ज्जेव।

सीधुसुरासवमत्तिआ एआवत्थं गदा हि अत्तिआ।
जइ मरइ एत्थ अत्तिआ भोदि सिआलसहस्सपज्जत्तिआ ॥३०॥

भोदि किं तुम्हाण जाणवत्ता वहन्ति।

[दास्याः पुत्रि वरमीदृशः शूनपीनजठरो मृत एव।
सीधुसुरासवमत्ता एतामवस्थां गता हि माता।
यदि म्रियतेऽत्र माता भवति शृगालसहस्रपर्याप्ता ॥
भवति किं युष्माकं यानपात्राणि वहन्ति।]

चेटी—अज्ज णहि णहि। [आर्य नहि नहि।]

विदूषक—किं वा एत्थ पुच्छीअदि। तुम्हाणं क्खु पेम्मणिम्मलजले मअणसमुद्दे थणणिअम्बजहणा ज्जेव जाणवत्ता मणहरणा। एव्वं वसन्तसेणाए

Ceṭī—Wretch jeer not in this way at our Mother. She is indeed harassed by the quartan [fever].

Vidūṣaka—(*Jokingly*) Divine quartan [fever]! Look upon me too a Brāhmaṇa with *this* favour!

Ceṭī—Wretch you would [surely] die [in that case].

Vidūṣaka—(*Jokingly*) Daughter of a whore! Better that such a one with a bloated fattened belly is indeed dead!

For Mother has come to such a state dumped [lit. intoxicated] with wines liquors and spirits. If now Mother dies she would be [more than] sufficient for a thousand jackals! (30)

Lady are there sailing boats of yours plying [for trade]?

Ceṭī—Sir no no.

Vidūṣaka—Or why should [a question] be asked [at all] in this matter? In your case indeed [there are] breasts hips and buttocks themselves the attractive sailing vessels in the sea of Madana with clear waters in the form of love! Having thus

बहुवुत्तन्तं अट्ठपओट्ठं भवणं पेक्खिअ जं सच्चं जाणामि एकत्थं विअ तिविट्ठं दिट्ठं । पसंसिदुं णत्थि मे वाआविहवो । किं दाव गणिआघरो अहवा कुबेर-भवणपरिच्छेदो त्ति । कहिं तुम्हाणं अज्जआ । [किं बहु पृच्छ्यते । युष्माकं खलु प्रेमनिर्मलजले मदनसमुद्रे स्तननितम्बजघनान्येव यानपात्राणि मनोहराणि । एवं वसन्तसेनाया बहुवृत्तान्तमष्टप्रकोष्ठं भवनं प्रेक्ष्य यत्सत्यं जानामि एकस्थमिव त्रिविष्टपं दृष्टम् । प्रशंसितुं नास्ति मे वाग्विभवः । किं तावद्गणिकागृहम् अथवा कुबेरभवन-परिच्छेद इति । कुत्र युष्माकमार्या ।]

चेडी—अज्ज एसा रुक्खवाडिआए चिट्ठदि । ता पविसदु अज्जो । [आर्य एषा वृक्षवाटिकायां तिष्ठति । तत्प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्य दृष्ट्वा च) ही ही भो अहो रुक्खवाडिआए सस्सिरीअदा । चच्चरीदिकुसुमपत्थारा रोविदा अणेअपादवा । णिरन्तरपादवतल-णिम्मिदा जुवदिजहणप्पमाणा पट्टदोला । सुवण्णजूधिआसेहालिआमालदीमल्लि-आणोमालिआकुरवअअदिमोत्तअप्पहुदिकुसुमेहिं सअं णिवडिदेहिं जं सच्चं लहुअरेदि विअ णन्दणवणस्स सस्सिरीअदं । (अन्यतोऽवलोक्य) इदो अ उदअन्तसूरसमप्पहेहिं कमलरत्तोप्पलेहिं संझाअदि विअ दीहिआ । अवि अ

beheld Vasantasena's mansion with [its] eight quadrangles and multifarious activities, I feel, to speak the truth, as though the world of Indra has been seen [by me] staying in one place! There is no power of speech in me to praise it [adequately]! —[Is it] again a courtezan's house or a portion of Kubera's mansion? Where [is] your Madam?

Ceṭī —Sir, Here is she in the grove of trees. So may the noble one enter.

Vidūṣaka —(*Entering and seeing*) Ha! Ha! Oh! Oh, the loveliness of the grove of trees! Many trees [are here] planted, putting forth plenty of flowers in a fine manner; a silken swing of the measure of a woman's hips erected underneath trees [growing] without any interval [between them], with flowers fallen down of their own accord, such as Suvarṇa, Yuthikā, Sephalika, Malati, Mallikā, Navamallika, Kurabaka, Atimuktaka, [the grove of plants] to tell the truth looks down upon [lit. makes insignificant] the loveliness of the Nandana garden. (*Looking in another direction*) And the tank [or artificial lake] looks like the twilight on account of the white lotuses and red lotuses, with [their] lustre resembling that of the rising sun. And further,

१ जणाअदम ।

एसो असोअवुक्खो णअणिग्गमकुसुमपल्लवो भादि ।
सुभडो व्व समरमज्झे घणलोहिदपङ्कचच्चिक्को ॥ ३१ ॥

भोदु । ता कहिं तुम्हाणं अज्जआ । [आश्चर्यं भोः अहो वृक्षवाटिकायाः सश्रीकता । अच्छिन्नकुसुमप्रस्तारा रोपितानेकपादपा निरन्तरपादपतलनिर्मिता युवतिजनप्रमाणपट्टदोला । सुवर्णयूथिकाशेफालिकामालतीमल्लिकानवमल्लिकाकुरबकातिमुक्तकप्रभृतिकुसुमैः स्वयं निपतितैर्यत्सत्यं लघूकरोतीव नन्दनवनस्य सश्रीकताम् । इतश्च उदयत्सूर्यसमप्रभैः कमलरक्तोत्पलैः सन्ध्यायते इव दीर्घिका । अपि च

एषोऽशोकवृक्षो नवनिर्गमकुसुमपल्लवो भाति ।
सुभट इव समरमध्ये घनलोहितपङ्कचर्चितः ॥

भवतु । तत्कुत्र युष्माकमार्या ।]

चेटी—अज्ज ओणामेहि दिट्ठिम् । पेक्ख अज्जअम् । [आर्य अवनमय दृष्टिम् । पश्यार्याम् ।]

विदूषकः—(दृष्ट्वा उपसृत्य) सोत्थि भोदीए । [स्वस्ति भवत्यै ।]

वसन्तसेना—(संस्कृतमाश्रित्य) अये मैत्रेय । (उत्थाय) स्वागतम् । इदमासनम् । अत्रोपविश्यताम् ।

विदूषकः—उपविसदु भोदी । [उपविशतु भवती ।] (उभावुपविशतः)

वसन्तसेना—अपि कुशलं सार्थवाहपुत्रस्य ।

विदूषकः—भोदि कुसलम् । [भवति कुशलम् ।]

वसन्तसेना—आर्य मैत्रेय अपीदानीं

This Asoka tree with the flowers and shoots rising up afresh, appears like a brave soldier in the thick of battle besmearing [his] body with mud in the form of clotted blood (31)

Let it be So where [is] your Madam ?

Ceti —Sir, bring [your] eyes down See Madam

Vidūsaka —(*Seeing, approaching*) Welfare to your ladyship !

Vasantasenā —(*Resorting to Sanskrit*) Oh ! [It is] Maitreya (*Getting up*) Welcome ! Here [is] a seat pray be seated here

Vidūsaka —Do you sit down [*Both sit down*

Vasantasenā —Is it all right with the son of the big merchant ?

Vidūṣaka —All right, Madam

Vasantasenā —Noble Maitreya are now

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१ णिग्गअ ।

गुणप्रवालं विनयप्रशाखं विश्रम्भमूलं महनीयपुष्पम्।
तं साधुवृक्षं स्वगुणैः फलाढ्यं सुहृद्विहङ्गाः सुखमाश्रयन्ति ॥३२॥

विदूषकः—(स्वगतम्) सुट्ठु उवलक्खिदं दुट्ठविलासिणीए। (प्रकाशम्) अध इं। [सुष्ठूपलक्षितं दुष्टविलासिन्या। अथ किम्।]

वसन्तसेना—अये किमागमनप्रयोजनम्।

विदूषकः—सुणादु भोदी। तत्तभवं चारुदत्तो सीसे अञ्जलिं कदुअ भोदिं विण्णवेदि। [शृणोतु भवती। तत्रभवांश्चारुदत्तः शीर्षेऽञ्जलिं कृत्वा भवतीं विज्ञापयति।]

वसन्तसेना—(अञ्जलिं बद्ध्वा) किमाज्ञापयति।

विदूषकः—मए तं सुवण्णभण्डअं विस्सम्भादो अत्तणकेरकेत्ति कदुअ जूदे हारिदम्। सो अ सहिओ राअवत्थहारी ण जाणिअदि कहिं गदो त्ति।[1] [मया तत्सुवर्णभाण्डं विश्रम्भादात्मीयमिति कृत्वा द्यूते हारितम्। स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति।]

चेटी—अज्जए दिट्ठिआ वड्ढसि। अज्जो जूदिअरो संवुत्तो। [आर्ये दिष्ट्या वर्धसे। आर्यो द्यूतकरः संवृत्तः।]

the birds [in the form] of friends, resorting comfortably to that tree [in the form] of the good man, having shoots [in the form] of qualities, big branches [in the form] of modesty, root [in the form] of confidence, flowers [in the form] of fame, [and] rich in fruits owing to his own virtues? (32)

Vidūṣaka—(*To himself*) Well noticed [or, a shrewd remark] by the cunning [lit. wicked] courtezan! (*Aloud*) Oh, yes.

Vasantasenā:—Oh, what [is the] reason for [your] visit [or, arrival]?

Vidūṣaka—Listen, Lady. The venerable Cārudatta folding [his] hands on [his] head requests your ladyship—

Vasantasenā—(*Folding her hands*) What does he command?

Vidūṣaka—That bunch of gold ornaments was gambled away freely by me at play, thinking (*kṛtvā*) that it belonged to us and no one knows [lit. it is not known] where that Sabhika going on the king's errand has gone.

Ceṭī:—Madam, congratulations to you! The noble one has become a gambler!

१ राअपत्थसारी।

वसन्तसेना —(स्वगतम्) कधम् । चोरेण अवहिदं पि सोण्डीरदाए
१५ जूदे हारिदं त्ति भणादि । अदो ज्जेव कामीअदि । [कथम् । चौरेणापहृतमपि
शौण्डीरतया द्यूते हारितमिति भणति । अत एव काम्यते ।]

विदूषक —ता तस्स कारणादो गेण्हदु भोदी इमं रअणावलिम् ।
१८ [तत्तस्य कारणाद्गृह्णातु भवतीमां रत्नावलीम् ।]

वसन्तसेना—(आत्मगतम्) किं दंसेमि तं अलंकारअम् । (विचिन्त्य)
अथवा ण दाव । [किं दर्शयामि तमलंकारम् । . अथवा न तावत् ।]

२१ विदूषक —किं दाव ण गेण्हदि भोदी एदं रअणावलिम् । [किं तावन्न
गृह्णाति भवत्येतां रत्नावलीम् ।]

वसन्तसेना—(विहस्य सखीमुखं पश्यन्ती) मित्तेअ कधं ण गेण्हिस्सं
२४ रअणावलिम् । (इति गृहीत्वा पार्श्वे स्थापयति । स्वगतम्) कध झीणकुसुमादो वि
सहआरपादवादो मअरन्दबिन्दुओ णिवडन्ति । (प्रकाशम्) अज्ज विण्णवेहि तं
जूदिअरं मम वअणेण अज्जचारुदत्तम्—अहं पि पदोसे अज्जं पेक्खिदुं आअ-
२७ च्छामि त्ति । [मैत्रेय कथं न ग्रहीष्यामि रत्नावलीम् । कथं हीनकुसुमादपि सहकार-
पादपान्मकरन्दबिन्दवो निपतन्ति । आर्य विज्ञापय तं द्यूतकरं मम वचनेनार्यचारुदत्तम्
—अहमपि प्रदोषे आर्यं प्रेक्षितुमागच्छामि इति ।]

Vasantasenā —(*To herself*) What? He says owing to [his] proud nature [that it was] gambled away at play, although carried off by a thief? [It is] for this very reason that he is loved [by me]!

Vidūṣaka —So, on account of [that is, as a substitute for] that let your ladyship take this jewel-necklace

Vasantasenā —(*To herself*) Shall I show him those ornaments? (*Thinking*) Or rather, not yet

Vidūṣaka —What then, is not your ladyship taking this jewel necklace?

Vasantasenā —(*Laughing, looking to the face of her companion*) Maitreya, how shall [or, could] I not take the jewel-necklace? (*Taking it puts it by her side*, *to herself*) What? Drops of honey do fall from a mango tree, even though bereft of blossoms! (*Aloud*) Sir, respectfully submit in my name to that gambler, the noble Cārudatta—' I too shall be coming to visit the noble one in the evening

विदूषकः—(स्वगतम्) किं अण्णं तहिं गदुअ गेण्हिस्सदि । (प्रकाशम्) ३०
भोदि भणामि—(स्वगतम्) णिअत्तीअदु इमादो गणिआपसङ्गादो त्ति । [किम-
न्यत्तत्र गत्वा ग्रहीष्यति । भवति भणामि— निवर्त्यतामस्माद्गणिकाप्रसङ्गात् इति ।]

(इति निष्क्रान्तः) ३३

वसन्तसेना—हञ्जे गेण्ह एदं अलङ्कारअं, चारुदत्तं अहिरमिदुं गच्छम्ह ।
[चेटि गृहाणैतमलङ्कारम् । चारुदत्तमभिरन्तुं गच्छाम ।]

चेटी—अज्जए पेक्ख पेक्ख । उण्णमदि अकालदुद्दिणम् । [आर्ये पश्य ३६
पश्य । उन्नमत्यकालदुर्दिनम् ।]

वसन्तसेना—

उदयन्तु नाम मेघा भवतु निशा वर्षमविरतं पततु ।
गणयामि नेव सर्वं दयिताभिमुखेन हृदयेन ॥ ३३ ॥

हञ्जे हारं गेण्हिअ लहुं आअच्छ । [चेटि हारं गृहीत्वा शीघ्रमागच्छ ।]

(इति निष्क्रान्ताः सर्वे)

इति मदनिकाशर्विलको नाम चतुर्थोऽङ्कः ॥ ३

Vidūṣaka—(*To himself*) What else would she be taking on going there? (*Aloud*) Madam, I shall tell [him]—(*To himself*) 'Desist from this association with a courtezan' [*Exit*

Vasantasenā—Ceṭi, take these ornaments Let us go to Cārudatta to sport [with him]

Ceṭī—Madam, see, see An untimely rainy [or, cloudy] day [or, storm] is threatening [lit rising up]

Vasantasenā—

Let the clouds indeed rise up [or, gather], let it be night, let there fall a shower of rain continuously—all [this], verily, I count not, with [my] heart facing towards [that is, intensely longing to meet my] beloved ! (33)

Ceṭī, come quickly bringing a garland [with you]

[*Exeunt Omnes*

Here ends the Fourth Act called
' Madanikā-Sarvilaka ' [*Madanikā and Sarvilaka*]

पञ्चमोऽङ्कः ।

(ततः प्रविशत्यासनस्थः सोत्कण्ठश्चारुदत्तः)

चारुदत्त —(ऊर्ध्वमवलोक्य) उन्नमत्यकालदुर्दिनम् । यदेतत्

आलोकितं गृहशिखण्डिभिरुत्कलापै-
हंसैर्यियासुभिरपाकृतमुन्मनस्कैः ।
आकालिकं सपदि दुर्दिनमन्तरिक्ष-
मुत्कण्ठितस्य हृदयं च समं रुणद्धि ॥ १ ॥

अपि च

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीयः ।
आभाति संहतबलाकगृहीतशङ्खः
खं केशवोऽपर इवाक्रमितुं प्रवृत्तः ॥ २ ॥

अपि च

ACT V

(*Then enter* Cārudatta, *sitting on a seat and love-sick*)

Cārudatta —(*Looking upwards*) An untimely cloudy day [or, storm] is threatening [lit rising up]! In that, this

untimely storm, looked at by the domestic peacocks with uplifted plumage [and] shunned by swans distressed in mind and about to move to [the Mānasa lake] is blocking up, in an instant, the sky and at the same time (*samam*) the heart of a love-sick person ! (1)

And further,

The cloud, dark coloured like the belly of a buffalo wet with water or a bee, with a yellow silken upper garment constituted by the lightning flash [also, like the lightning flash], [and] holding conches in the form of [also, like] cranes forming a row, looks like another [or, second] Visnu ready to traverse the sky ! (2)

And further,

केशवगात्रश्यामः कुटिलबलाकावलीरचितशङ्खः ।
विद्युद्गुणकौशेयश्चक्रधर इवोन्नतो मेघः ॥ ३ ॥

एता निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः ।
विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति ॥ ४ ॥

संसक्तैरिव चक्रवाकमिथुनैर्हंसैः प्रडीनैरिव
व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छ्रितैः ।
तैस्तैराकृतिविस्तरैरनुगतैर्मेघैः समभ्युन्नतैः
पत्रच्छेद्यमिवेह भाति गगनं विश्लेषितैर्वायुना ॥ ५ ॥

एतत्तद्धृतराष्ट्रवक्त्रसदृशं मेघान्धकारं नभो
हृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।

Darkish like the body of Visnu, with couches constituted of a crooked row of female cranes, with the silken garment in the form of streaks of lightning, has risen up a cloud like the discus bearer [Visnu] ! (3)

Here these showers, resembling molten silver poured out, fallen with [great] velocity from the inside [lit bellies] of the clouds, are dropping down, like the cut off fringes of the cloth in the form of the sky, seen and lost to sight in a moment owing to the flame of the lamp in the form of lightning ! (4)

As though with the Cakravāka pairs in close contact, as though with swans flying up, as though with crowds of fishes and alligators tossed about, as though with mansions very lofty—by clouds assuming [such] various extensive forms, rising up high and split up by the wind appears the sky here as though variegated with ornamental paintings (5)

Here [is] the sky darkened by the clouds, resembling the face of Dhrtarāstra the peacock full of joy is crying aloud, possessing strength backed by great pride like Duryodhana possessing a very proud army, the Kokila has stopped producing notes like Yudhisthira defeated [or, conquered] at

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१ विश्लेषित । २ वक्र ।

अक्षद्यूतजिता युधिष्ठिर इवाध्वानं गतः कोकिलो
हंसाः सम्प्रति पाण्डवा इव वनादज्ञातचर्यां गताः ॥ ६ ॥

(विचिन्त्य) चिरं खलु कालो मैत्रेयस्य वसन्तसेनायाः सकाशं गतस्य । नाद्यापि आगच्छति ।

(प्रविश्य) विदूषकः —अहो गणिआए लोभो अदक्खिणदा अ जदो ण कथा वि किदा अण्णा । अणेकहा सिणेहाणुसारं भणिअ किं पि एअमेअ गहिदा रअणावली । एत्तिआए रिद्धीए ण तए अहं भणिदो—अज्जमित्तेअ वीसमीअदु । मल्लकेण पाणीअं पि पिविअ गच्छीअदु त्ति । ता मा दाव दासीए धीआए गणिआए मुहं पि पेक्खिस्सम्ं । (सनिर्वेदम्) सुट्ठु क्खु वुच्चदि—अकन्दसमुट्ठिदा पदुमिणी अवञ्चओ वाणिओ अचोरो सुवण्णआरो अकलहो गामसमागमो अलुद्धा गणिआ त्ति दुक्करं एदे सम्भावीअन्ति । ता पिअवअस्सं गदुअ इमादो गणिआपसङ्गादो णिवत्तावेमि । (परिक्रम्य दृष्ट्वा) कथं पिअवअस्सो रुक्खवाडिआए उवविट्ठो चिट्ठदि । ता जाव उवसप्पामि । (उपसृत्य) सोत्थि भवदे । वड्ढदु भवम् ।

[अहो गणिकाया लोभोऽदाक्षिण्यता च यतो न कथापि कृतान्या । अनेकधा स्नेहानुसारं भणित्वा किमपि एवमेव गृहीता रत्नावली । एतावत्या ऋद्ध्या न तयाहं भणितः—आर्यमैत्रेय विश्रम्यताम् । मल्लकेन पानीयमपि पीत्वा गम्यताम् इति । तन्मा

gambling with dice, going on a journey [to the forest], the swans have now, like the Pandavas going from the forest to take to residing incognito moved on to unknown places from the [regions full of] water (6)

(*Reflecting*) It [is] indeed a long time since Maitreya had gone to Vasantasenā He does not come even now !

(*Entering*) Vidūsaka —Oh the greed and discourtesy of the courtezan in that she did not even talk of something else ! Having said something or other in various ways, in accord with [her] love she just simply (*eameux*) took the necklace ! With all that [marvellous] prosperity, she did not [even] say to me—'Noble Maitreya take rest [or be comfortable] having drunk at least water in a cup, you may go' Now then, I will not even so much as see the face of that courtezan the daughter of a whore (*With disgust*) It is indeed well said—'A lotus creeper grown up without the root, a merchant not a cheat, a goldsmith not a thief, a village-concourse not given to quarreling [and] a

१ इवागत्य । २ अणाओण्ण ज्जेव अभणिअ किं पि ।

तावदस्याः पापाया गणिकाया मुखमपि द्रक्ष्यामि। सुष्ठु खल्वुच्यते—अकण्टकमुत्थिता पद्मिनी अवञ्चको वणिक् अचौरः सुवर्णकारः अकलहो ग्रामसमागमः अलुब्धा गणिकेति दुष्करमेते सम्भाव्यन्ते। तत्प्रियवयस्यं गत्वास्माद्गणिकाप्रसङ्गान्निवर्तयामि। कथं प्रियवयस्यो वृक्षवाटिकायामुपविष्टस्तिष्ठति। तद्यावदुपसर्पामि। स्वस्ति भवते। वर्धतां भवान्।]

चारुदत्तः—(विलोक्य) अये सखा मे मैत्रेयः प्राप्तः। वयस्य स्वागतम्। आस्यताम्।

विदूषकः—उवविट्ठो म्हि। [उपविष्टोऽस्मि।]

चारुदत्तः—वयस्य कथय तत्कार्यम्।

विदूषकः—तं क्खु कज्जं विणट्ठम्। [तत्खलु कार्यं विनष्टम्।]

चारुदत्तः—किं तया न गृहीता रत्नावली।

विदूषकः—कुदो अम्हाणं एत्तिअं भाअधेअम्। णवणलिणकोमलं अञ्जलिं मत्थए कदुअ पडिच्छिआ। [कुतोऽस्माकमेतावद्भागधेयम्। नवनलिनकोमलमञ्जलिं मस्तके कृत्वा प्रतीष्टा।]

चारुदत्तः—तत्किं ब्रवीषि विनष्टमिति।

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courtezan not greedy—these are hardly possible [to be found]. So going to [my] dear friend I shall turn [him] away from this association with the courtezan. (*Moving about seeing*) What [my] dear friend is seated in the grove of trees. So I shall just approach [him]. (*Approaching*) Welfare to you. May you prosper!

Carudatta —(*Beholding*) Ah my friend Maitreya has arrived. Friend welcome. Be seated.

Vidusaka —I have been seated.

Carudatta —Friend inform [me] of that business.

Vidusaka —That business [was] indeed a wash out.

Carudatta —What? Was not the jewel necklace accepted by her?

Vidusaka —Whence such a [good] luck for us? [It was] accepted [by her] placing on [her] head [her] folded hands delicate like a fresh lotus!

Carudatta —Then how do you say [it was] a wash out?

विदूषक—भो कथ ण विणट्ठम् ज अभुत्तपीदस्स चोरेहि अवहिदस्स अप्पमुल्लस्स सुवण्णभण्डअस्स कारणादो चदुस्समुद्दसारभूदा रअणमाला हारिदा। [भो कथ न विनष्टम् यदभुक्तपीतस्य चौरापहृतस्याल्पमूल्यस्य सुवर्णभाण्डस्य कारणाच्चतु:समुद्रसारभूता रत्नमाला हारिता।]

चारुदत्त—वयस्य मा मैवम्।

य समालम्ब्य विश्वास न्यासोऽस्मासु तया कृत।
तस्यैतन्महतो मूल्य प्रत्ययस्यैव दीयते॥ ७॥

विदूषक—भो वअस्स एद पि मे दुदिअ सतावकारण ज सहीअणदिण्णसण्णाए पडन्तोवारिद मुह कदुअ अह उवहसिदो। ता अह बम्हणो भविअ दाणि भवन्त सीसेण पडिअ विण्णवेमि—णिवत्तीअदु अप्पा इमादो बहुपच्चवाआदो गणिआपसङ्गादो। गणिआ णाम पादुअन्तरप्पविट्ठा विअ लेट्ठुआ दुक्खेण उण णिराकरीअदि। अवि अ भो वअस्स गणिआ हत्थी काअत्थओ भिक्खु चाटो रासहा अ जहिं एद णिवसन्ति तहिं दुट्ठा वि ण जाअन्ति। [भो वयस्य एतदपि मे द्वितीय सतापकारण य सखीजनदत्तसज्ञया पटान्तापवारित मुख कृत्वाहमुपहसित। तदह ब्राह्मणो भूत्वेदानीं भवन्त शीर्षेण पतित्वा विज्ञापयामि—निवर्त्यतामात्मास्मद्बहुप्रत्यवायाद्गणिकाप्रसङ्गात्। गणिका नाम पादुकान्तरप्रविष्टेव

Vidusaka—Oh how [was it] not a wash out inasmuch as the jewel necklace which is the essence [that is the most costly object treasure] of the four oceans has been given away for the sake of the bunch of gold ornaments of small value which has been neither eaten nor drunk [but simply] carried off by thieves

Carudatta—Friend no not so

Depending upon which confidence [or *faith*] *the deposit* was made by her with us—of that great trust itself this price is paid (7)

Vidūsaka—O *friend* this again [is] the second cause *for rage* on my part that I was laughed at [by her] giving a sign to [her] companions [and] screening [her] face with the end of [her] garment Therefore I [although] being a Brāhmana now request you falling down [before you] with [my] head—Turn away [your] self from this association with the courtesan, abounding in impediments A courtesan indeed like a pebble got inside a shoe, is warded off with [great] trouble [or difficulty]

रेष्टुरा दुःखेन पुनर्निराक्रियते । अपि च भो वयस्य गणिका हस्ती कायस्थो भिक्षु श्चारो रासभश्च यत्रैते निवसन्ति तत्र दुष्टा अपि न जायन्ते ।]

चारुदत्त—वयस्य अलमिदानीं सर्वं परिवादमुक्त्वा । अवस्थयैवास्मि १२ निवारित । पश्य

वेगं करोति तुरगस्त्वरितं प्रयातुं
प्राणव्ययान्न चरणास्तु तथा वहन्ति ।
सर्वत्र यान्ति पुरुषस्य चला स्वभावा
खिन्नास्ततो हृदयमेव पुनर्विशन्ति ॥ ८ ॥

अपि च वयस्य

यस्यार्थास्तस्य सा कान्ता धनहार्यो ह्यसौ जनः ।

(स्वगतम्) न गुणहार्यो ह्यसौ जनः । (प्रकाशम्)

वयमर्थैः परित्यक्ता ननु त्यक्तैव सा मया ॥ ९ ॥

विदूषक —(अधोऽवलोक्य स्वगतम्) जधा एसो उद्धं पेक्खिअ दीहं णिस्ससदि तथा तक्केमि मए विणिवारिअन्तस्स अधिअदरं वड्ढिदा से उक्कण्ठा । ता सुट्ठु क्खु एव्वं वुच्चदि —कामो वामो त्ति । (प्रकाशम्) भो वअस्स भणिदं अ ताए—भणेहि चारुदत्तम्—अज्ज पओसे मए एत्थ आअन्तव्वं त्ति । ता तक्केमि

And further O friend a courtesan an elephant a Kayastha a Buddhist monk [or mendicant] a spy and a donkey—where these reside there even rascals can not go on [lit are not born]

Carudatta—Friend enough now of speaking out all this accusation I have been warded off by [my present] state itself See—

A horse puts on speed to get on quickly but his legs do not move off accordingly owing to the decay of vitality The changing desires [lit. natures] of a man go everywhere but exhausted [that is, unfulfilled] [they] later on again enter [his] heart itself (8)

And further friend

Who has riches to him [belongs] that charming lady, for, that person [is] to be won by wealth

(*To himself*) No That person [is] to be won by virtues (*Aloud*) We have been abandoned by riches surely she is I say [as good as] abandoned by me. (9)

Vidusaka—(*Looking downward to himself*) Inasmuch as, he looking upwards is sighing deeply [or heavily] I infer that the love-sickness of him being dissuaded by me has grown

रअणावलीए अपरितुट्ठा अवरं मग्गिदुं आअमिस्सदि त्ति । [यथैव ऊर्ध्वं प्रेक्ष्य दीर्घं निश्वसिति तथा तर्कयामि मया विनिवार्यमाणस्याधिकतरं वर्धितास्योत्कण्ठा । न सुष्ठु खल्वेवमुच्यते—कामो वाम इति । भो वयस्य भणितं च तया—भण चारुदत्तम्—अद्य प्रदोषे मयागन्तव्यम् इति । तत्तर्कयामि रत्नावल्या अपरितुष्टापर याचितुमागमिष्यतीति ।]

चारुदत्त —वयस्य आगच्छतु । परितुष्टा यास्यति ।

चेट —(प्रविश्य) अवेध माणहे ।

जधा जधा वस्सादि अब्भखण्डे तधा तधा तिम्मदि पुट्ठिचम्मे ।
जधा जधा लग्गदि शीदवादे तधा तधा वेवदि मे हलक्के ॥ १० ॥

(प्रहस्य) वंश वाए शत्तच्छिद्दं शुशद्द वीणं वाए शत्ततन्ति णदन्तिम्।
गीअं गाए गद्दहस्साणुलूअं के मे गाणे तुम्बुलू णालदे वा ॥ ११ ॥

आणत्तम्हि अज्जआए वसन्तशेणाए—कुम्भीलआ गच्छ तुमम् । मम आगमणं अज्जचारुदत्तस्स णिवेदेहि त्ति । ता जाव अज्जचारुदत्तश्श गेहं गच्छामि । (परिक्रम्य प्रविश्येन दृष्ट्वा) एशे चालुदत्त रुक्खवाडिआए चिट्ठदि । एशे वि शे दुट्ठबडुके । ता जाव उवशप्पेमि । कधं ढक्किदे दुआले रुक्खवाडिआए । भोदु । एदश्श दुट्ठबडुकश्श शण्ण देमि । [अवेत मानवा ।

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all the more So it is indeed well said— Love [is] perverse' (*Aloud*) O friend, and she said—Tell Cārudatta— to-day in the evening I must needs come here' So I guess that she, not quite satisfied with [securing] the jewel necklace, would be coming to demand [or, beg] something more

Carudatta — Friend let her come she would go [back] quite satisfied

(*Entering*) **Ceta** —Know, [ye] men

The more the cloud patch showers forth rain, the more [my] back skin is wetted the more the cold wind sticks on, the more my heart trembles (10)

(*Laughing loudly*)

I play upon the seven holed loud sounding flute, I play upon the seven stringed resounding lute I sing songs befitting a donkey, who [is] Tumburu or Narada in singing [as compared] to me ? (11)

I have been ordered by Mistress Vasantasenā,—' Kumbhilaka, go you, inform the noble Cārudatta of my arrival'. So, I shall be going to the house of the noble Cārudatta (*Moving*

यथा यथा वर्षत्यभ्रखण्ड तथा तथा तिम्यति पृष्ठचर्म ।
यथा यथा लगति शीतवातस्तथा तथा वेपते मे हृदयम् ॥
वंशं वादयामि सप्तच्छिद्रं सुशब्दं वीणां वादयामि सप्ततन्त्रीं नदन्तीम् ।
गीतं गायामि गर्दभस्यानुरूपं को मे गाने तुम्बुरुर्नारदो वा ॥

आज्ञप्तोऽस्म्यार्यया वसन्तसेनया — कुम्भीलक गच्छ त्वम् । ममागमनमार्यचारुदत्तस्य निवेदय इति । तदार्यचारुदत्तस्य गेहं गच्छामि । एष चारुदत्तो वृक्षवाटिकायां तिष्ठति । एषोऽपि स दुष्टबटुकः । तदुपसर्पामि । कथमावृतं वृक्षवाटिकाद्वारम् । भवतु । एतस्य दुष्टबटुकस्य संज्ञां ददामि । (इति लोष्टगुटिकां क्षिपति)

विदूषक — अए को दाणिं एसो पाआरवेट्ठिदं विअ कइत्थं मं लोट्ठकेहिं ताडेदि । [अये क इदानीमेष प्राकारवेष्टितमिव कपित्थं मां लोष्टकैस्ताडयति ।]

चारुदत्त — आरामप्रासादवेदिकायां क्रीडद्भिः पारावतैः पातितं भवेत् ।

विदूषक — दासीए पुत्त दुट्ठपारावअ चिट्ठ चिट्ठ जाव एदिणा दण्डकट्ठेण सुपक्कं विअ चूअफलं इमादो पासादादो भूमीए पाडइस्सं । [दास्याःपुत्र दुष्पारावत तिष्ठ तिष्ठ यावदेतेन दण्डकाष्ठेन सुपक्वमिव चूतफलमस्मात्प्रासादाद्भूमौ पातयिष्यामि ।] (इति दण्डकाष्ठमुद्यम्य धावति)

चारुदत्तः — (यज्ञोपवीतेनाकृष्य) वयस्य उपविश । किमनेन । तिष्ठतु दयितासहितस्तपस्वी पारावतः ।

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about seeing after entering) Here is Cārudatta in the grove of trees. Here too, [is] that wicked brat. So, I shall approach [them] What! The gate of the grove of trees is closed! All right, I shall make a sign to this wicked brat! [*Hurls clods of earth*

Vidūṣaka — Ah! who now is here striking me with clods of earth like a Kapittha [tree] enclosed with a fence?

Cārudatta — [It] might have been dropped by the pigeons sporting on the terrace of the garden mansion!

Vidūṣaka — [You] wicked [or, rogue of a] pigeon, son of a whore! Stay, stay while I shall bring [you] down from this mansion to the ground, with this wooden staff, like a fully ripened mango-fruit! [*Lifting up the wooden staff, runs*

Cārudatta — (*Grasping him by the sacred thread*) Friend, sit down. What [have you to do] with this one? Let the poor pigeon stay on [undisturbed] in the company of [his] mate!

चेटः—कधं पारावतं पेक्खदि । मं ण पेक्खदि । भोदु । अवराए लोट्ठ-गुडिकाए पुणो वि ताडइस्सम् । [कथं पारावतं पश्यति । मां न पश्यति । भवतु । अपरया लोष्टगुटिकया पुनरपि ताडयिष्यामि ।] (तथा करोति)

विदूषकः—(दिशोऽवलोक्य) कधं कुम्भीलओ । ता जाव उवसप्पामि । (उपसृत्य । द्वारमुद्घाट्य) अरे कुम्भीलअ पविश । साअदं दे । [कथं कुम्भीलकः । तावदुपसर्पामि । ...अरे कुम्भीलक प्रविश । स्वागतं ते ।]

चेटः—(प्रविश्य) अज्ज वन्दामि । [आर्य वन्दे ।]

विदूषकः—अरे कहिं तुमं ईदिसे दुद्दिणे अन्धआरे आअदो । [अरे कुत्र त्वमीदृशे दुर्दिनेऽन्धकार आगतः ।]

चेटः—अले एशा शा । [अरे एषा सा ।]

विदूषकः—का एसा का । [कैषा का ।]

चेटः—एशा शा । [एषा सा ।]

विदूषकः—किं दाणिं दासीए पुत्ता दुब्भिक्खकाले वुड्ढरङ्को विअ उद्धकं सासाअसि—एसा सा से त्ति । [किमिदानीं दास्याःपुत्र दुर्भिक्षकाले वृद्धरङ्क इवोर्ध्वक श्वासायसे—एषा सा सा इति ।]

चेटः—अले तुमं पि दाणिं इन्दमहकामुको विअ सुट्ठु किं काकाअसि—का के त्ति । [अरे त्वमपीदानीं इन्द्रमहकामुक इव सुष्ठु किं काकायसे—का का इति ।]

Ceta —What ! He sees a pigeon [and] sees not me ! Well I shall pelt him even again with another clod of earth.

[*Does accordingly*

Vidūsaka —(*Looking to the quarters*) What ! [It is] Kumbhilaka So, I shall approach [him] (*Approaching, opening the door*) O Kumbhilaka, come in Welcome to you !

(*Entering*) Ceta —Sir, I salute [you]

Vidūsaka —Oh, where have you come in darkness on such a stormy day ?

Ceta —Oh, this one she

Vidūsaka —Who, this one, who ?

Ceta —This one she

Vidūsaka —Why are you now, son of a whore, hissing forth noisily, like an aged beggar in times of scarcity—" This-she-she " !

Ceta —Oh, why are you too, now, crowing distinctly like [a crow] greedy [for offerings] at the Indra festival, ' who, who ' [Ka, Kā] ?

विदूषक —ता कहेहि । [तत्कथय ।]

चेट —(स्वगतम्) भोदु । एव्वं भणिश्शम् । (प्रकाशम्) अले पण्ह दे दइश्शम् । [भवतु । एवं भणिष्यामि । अरे प्रश्नं ते दास्यामि ।]

विदूषक —अहं दे मुण्डे गोड्डु दइस्सम् । [अहं ते मस्तके पादं दास्यामि ।]

चेट —अले जाणाहि दाव तेण हि । कश्शिं काले चूआ मोलेन्ति । [अरे जानीहि तावत् तेन हि । कस्मिन्काले चूता मुकुलिता भवन्ति ।]

विदूषक —अरे दासीए पुत्ता गिम्हे । [अरे दास्याः पुत्र ग्रीष्मे ।]

चेट —(सहासम्) अले णहि णहि । [अरे नहि नहि ।]

विदूषक —(स्वगतम्) किं दाणिं एत्थ कहिस्सम् । (विचिन्त्य) भोदु । चारुदत्तं गदुअ पुच्छिस्सम् । (प्रकाशम्) अरे मुहुत्तअं चिट्ठ । (चारुदत्तमुपसृत्य) भो वअस्स पुच्छिस्सं दाव कस्सिं काले चूआ मोलेन्ति । [किमिदानीमत्र कथयिष्यामि । भवतु । चारुदत्तं गत्वा प्रक्ष्यामि । अरे मुहूर्तकं तिष्ठ । . . भो वयस्य प्रक्ष्यामि तावत् कस्मिन्काले चूता मुकुलिता भवन्ति ।]

चारुदत्त —मूर्ख वसन्ते ।

विदूषक —(चेटमुपगम्य) मुरुक्ख वसन्ते । [मूर्ख वसन्ते ।]

चेट —दुदिअं दे पण्हं दइश्शम् । शुशमिद्धाण गामाण का लक्खअं कलेदि । [द्वितीयं ते प्रश्नं दास्यामि । सुसमृद्धानां ग्रामाणां का रक्षां करोति ।]

Vidūṣaka —Well, tell

Ceta —(*To himself*) All right I shall say thus—(*Aloud*) Oh, I shall set a question [or, puzzle] for you

Vidūṣaka —I [in return] shall set [my] foot on your head !

Ceta —Oh, if so, find out now—'In what season do mango-trees become blossomed'?

Vidūṣaka —O son of a whore, 'in Grisma'

Ceta —(*With a laugh*) Oh, no, not at all

Vidūṣaka —(*To himself*) What now shall I tell [him] regarding this (*atra*)? (*Thinking*) Right ! Going to Carudatta, I shall ask [him] (*Aloud*) Oh, wait for a while (*Approaching* Carudatta) O friend, I just ask [you]—'In what season do mango-trees become blossomed'?

Carudatta —Fool, 'in Vasanta' !

Vidūṣaka —(*Going near* Ceta) Fool, 'in Vasanta' !

Ceta —I shall set you a second question What affords protection to very prosperous villages [or, towns] ?

विदूषक.—अरे रच्छा । [अरे रथ्या ।]

चेटः—(सहासम) अले णहि णहि । [अरे नहि नहि ।]

विदूषक —भोदु । संसए पडिदम्हि । (विचिन्त्य) भोदु । चारुदत्तं पुणो वि पुच्छिस्सम् । [भवतु । संशये पतितोऽस्मि । ....भवतु । चारुदत्त पुनरपि प्रक्ष्यामि ।]

(पुनर्निवृत्य चारुदत्त तथैवोदाहरति)

चारुदत्त.—वयस्य सेना ।

विदूषक —(चेटमुपगम्य) अरे दासीए पुत्ता सेणा । [अरे दास्या पुत्र सेना ।]

चेटः—अले दुवे वि एकस्सिं कदुअ शिग्घ भणाहि । [अरे द्वे अप्येकस्मिन्कृत्वा शीघ्र भण ।]

विदूषक —सेणावसन्ते । [सेनावसन्ते ।]

चेट —णं पलिवत्तिअ भणाहि । [ननु परिवर्त्य भण ।]

विदूषकः—(कायेन परिवृत्य) सेणावसन्ते । [सेनावसन्ते ।]

चेटः—अले मुरुक्ख बडुका पदाइं पलिवत्तावेहि । [अरे मूर्ख बटुक पदे परिवर्तय ।]

विदूषकः—(पादौ परिवर्त्य) सेणावसन्ते । [सेनावसन्ते ।]

चेटः—अले मुरुक्ख अक्खलपदाइं पलिवत्तावेहि । [अरे मूर्ख अक्षरपदे परिवर्तय ।]

Vidūṣaka —Oh, 'the highway [Rathya]'!

Ceṭa —(*With a laugh*) Oh, no, not at all

Vidūṣaka —Well, I have fallen in doubt. (*Thinking*) Right ! I shall once again ask Carudatta

[*Going back again, speaks out to* Cārudatta *same as before*

Carudatta —Friend, 'Senā [army]'

Vidūṣaka —(*Going near* Ceṭa) O son of a whore 'Senā'!

Ceṭa —Oh, combining both the two together [lit in one], say quickly

Vidūṣaka :—Senāvasante

Ceṭa —I say, say [it] turning round [the other way]

Vidūṣaka —(*Turning round bodily*) Senavasante

Ceṭa —O idiot, brat ' Turn the other way the Padas [words].

Vidūṣaka :—(*Turning about his feet*) Senāvasante

Ceṭa —*O fool, turn round the Padas [words formed]* of letters.

विदूषक—(विचिन्त्य) वसन्तसेणा। [वसन्तसेना।]

चेट—एशा शा आअदा। [एषा सागता।] ७५

विदूषक—ता जाव चारुदत्तस्स णिवेदेमि। (उपसृत्य) भो चारुदत्त धणिओ दे आअदो। [तद्यावच्चारुदत्तस्य निवेदयामि। भो चारुदत्त धनिकस्ते आगतः।]

चारुदत्त—कुतोऽस्मत्कुले धनिकः। ७८

विदूषक—जइ कुले णत्थि ता दुवारे अत्थि। एसा वसन्तसेणा आअदा। [यदि कुले नास्ति तद्द्वारेऽस्ति। एषा वसन्तसेनागता।]

चारुदत्त—वयस्य किं मां प्रतारयसि। ८१

विदूषक—जइ मे वअणे ण पत्तिआअसि ता एदं कुम्भीलअं पुच्छ। अरे दासीए पुत्ता कुम्भीलअ उवसप्प। [यदि मे वचने न प्रत्येषि तदिमं कुम्भीलकं पृच्छ। अरे दास्याः पुत्र कुम्भीलक उपसर।] ८४

चेट—(उपसृत्य) अज्ज वन्दामि। [आर्य वन्दे।]

चारुदत्त—भद्र स्वागतम्। कथय सत्यं प्राप्ता वसन्तसेना।

चेट—एशा शा आअदा वशन्तशेणा। [एषा सागता वसन्तसेना।] ८७

चारुदत्त—(सहर्षम्) भद्र न कदाचित्प्रियवचनं निष्फलीकृतं मया। तद्गृह्यतां पारितोषिकम्। (इत्युत्तरीयं प्रयच्छति)

Vidusaka—(*Reflecting*) Vasantasena.

Ceta—Here she has come.

Vidusaka—Then I shall communicate [this] to Carudatta. (*Approaching*) O Carudatta your creditor has come!

Carudatta—Whence [can there be any] creditor to our family [or house]?

Vidusaka—If [the Dhanika is] not in [your] family, well [he] stands at your door. Here has come Vasantasena!

Carudatta—Friend why are you deceiving [or raising false hopes in] me?

Vidusaka—If you do not believe in my words then ask this Kumbhilaka. O son of a whore Kumbhilaka come near.

Ceta—(*Getting near*) Sir I salute [you].

Carudatta—Good man welcome! Tell [me]—has Vasantasena really come?

Ceta—Here has come that Vasantasena.

Carudatta—(*With joy*) Good man by me has not at any time been rendered fruitless a welcome communication [or speech]. So please take [this] reward.

[*Gives him his upper garment*

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१ कदाचिदपि प्रिय ।

चेटः—(गृहीत्वा प्रणम्य सपरितोषम्) जाव अज्जआए णिवेदेमि । [यावदार्याया निवेदयामि ।] (इति निष्क्रान्तः)

विदूषकः—भो अवि जाणासि किंणिमित्तं ईदिसे दुद्दिणे आअदेत्ति । [भो. अपि जानासि किंनिमित्तमीदृशे दुर्दिन आगतेति ।]

चारुदत्तः—वयस्य न सम्यगवधारयामि ।

विदूषकः—मए जाणिदम् । अप्पमुल्ला रअणावली बहुमुल्लं सुवण्णभण्डअं त्ति ण परितुट्ठा अवरं मग्गिदुं आअदा । [मया ज्ञातम् । अल्पमूल्या रत्नावली बहुमूल्यं सुवर्णभाण्डमिति न परितुष्टापरं याचितुमागता ।]

चारुदत्तः—(स्वगतम्) परितुष्टा यास्यति ।

(ततः प्रविशत्युज्ज्वलाभिसारिकावेषेण वसन्तसेना सोत्कण्ठा, छत्रधारिणी विटश्च)

विटः—(वसन्तसेनामुद्दिश्य)

अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललितं
कुलस्त्रीणां शोको मदनवरवृक्षस्य कुसुमम् ।
सलीलं गच्छन्ती रतिसमयलज्जाप्रणयिनी
रतिक्षेत्रे रङ्गे प्रियपथिकसार्थैरनुगता ॥ १२ ॥

Ceta —(*Taking it, prostrating himself, with satisfaction*) I shall inform Madam [of this] [*Exit*

Vidūṣaka —Oh, do you know, for what reason she has come on such a stormy day?

Cārudatta —Friend, I can not make out properly.

Vidūṣaka —I have known [or, found it out] ! The jewel-necklace [is] of small value, the bunch of gold ornaments [was] of great value—not fully satisfied with such considerations (*iti*), she has come to demand [or, beg] more !

Cārudatta —(*To himself*) She would go [back] fully satisfied.

(*Then enter* Vasantasenā *in an exceedingly gorgeous dress of an Abhisārikā, love-sick, a female umbrella-bearer, and* Vita)

Vita —(*Referring to* Vasantasenā)

This [Vasantasenā is] the Goddess Lakṣmī *minus* the lotus, the lovely weapon of the God of love [lit. the bodiless one], the [cause of] sorrow to nobly-born ladies, the flower of the excellent tree of love, [habituated to] walking with grace, fondly solicitous of bashfulness [even] at the time of enjoyment, [and accustomed to being] followed by crowds of travellers in the form of lovers on the stage—the field of enjoyment (12)

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1 स्वगतम् dropped.

वसन्तसेने पश्य पश्य ।

गर्जन्ति शैलशिखरेषु विलम्बिबिम्बा
मेघा वियुक्तवनिताहृदयानुकाराः।
येषां रवेण सहसोत्पतितैर्मयूरैः
खं वीज्यते मणिमयैरिव तालवृन्तैः ॥ १३ ॥

अपि च

पङ्कक्लिन्नमुखाः पिबन्ति सलिलं धाराहता दर्दुराः
कण्ठं मुञ्चति बर्हिणः समदनो नीपः प्रदीपायते ।
सन्यासः कुलदूषणैरिव जनैर्मेघैर्वृतश्चन्द्रमा
विद्युन्नीचकुलोद्गतेव युवतिर्नैकत्र संतिष्ठते ॥ १४ ॥

वसन्तसेना—भाव सट्ठु दे भणिदम् । [भाव सुष्ठु ते भणितम् ।] एषा हि

मूढे निरन्तरपयोधरया मयैव
कान्तः सहाभिरमते यदि किं तवात्र ।
मां गर्जितैरपि मुहुर्विनिवारयन्ती
मार्गं रुणद्धि कुपितेव निशासपत्नी ॥ १५ ॥

Vasantasena, see, see—

The clouds, with [their] round forms hanging down on the peaks of mountains and imitating the hearts of loving ladies separated [from their lovers] are thundering on, by the peacocks flying up all of a sudden at whose roar, is the sky being fanned as though by fans set with jewels (13)

And further,

The frogs struck by the showers are drinking the water, with [their] faces moistened with mud the peacock full of passion is giving free vent to [his] throat, the Nipa [tree] appears like a lamp, the moon is enveloped by the clouds, like *renunciation* by *people who bring* disgrace on [their] families, [and] the lightning like a young woman born of a low family does not stay at one place! (14)

Vasantasenā—Bhāva you have well remarked For, this night co-wife is obstructing [my] path as though angry [with me], repeatedly warding me off even with shoutings [as though saying] 'Simpleton! If the lover sports with me alone possessed of dense clouds [also, breasts], what [have] you [to do] here'? (15)

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१ गर्जितैरिति ।

विट —भवतु । एवं तावत् । उपालभ्यतां तावदियम् ।

वसन्तसेना—भाव किमनया स्त्रीस्वभावदुर्विदग्धयोपालब्धया । पश्यतु भाव ।

मेघा वर्षन्तु गर्जन्तु मुञ्चन्त्वशनिमेव वा ।
गणयन्ति न शीतोष्णं रमणाभिमुखाः स्त्रियः ॥ १६ ॥

विट —वसन्तसेने पश्य पश्य । अयमपरः

पवनचपलवेगः स्थूलधाराशरौघः
स्तनितपटहनादः स्पष्टविद्युत्पताकः ।
हरति करसमूहं खे शशाङ्कस्य मेघो
नृप इव पुरमध्ये मन्दवीर्यस्य शत्रोः ॥ १७ ॥

वसन्तसेना—एवं ण्णेदम् । ता कधं एसो अवरो । [एवं न्विदम् । तत्कथमेषोऽपरः ।]

एतैरेव यदा गजेन्द्रमलिनैराध्मातलम्बोदरै
र्गर्जद्भिः सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः ।

Vita —Well [it is] just so Let her be scolded then

Vasantasena —Bhava what [is the use of] scolding her who is foolishly puffed up in accordance with the nature of women? Note [this] Bhāva.

Let the clouds shower forth, thunder on or hurl down the thunder bolt itself women [bent on] going to [their] lovers count not cold or heat (16)

Vita —Vasantasena see see Here [is] another

cloud with [his] speed rapid owing to the wind [also, with movements rapid like the wind] with a stream of arrows in the form of big showers [also like big showers], with the thundering sound as the noise of the drums [also with the noise of drums like thunder] with flags in the form of lightning seen distinctly [also flags like lightning flashes]—carries off in the sky the assemblage of rays [also large amounts of tribute] of the moon like a king in the heart of the city of an enemy of weak prowess (17)

Vasantasena —It [is] indeed so But how this another

when the mind is [already] suffering terribly [lit pierced with darts] by these clouds themselves dark like lordly elephants with [their] interiors bloated and hanging down, thundering forth [and] variegated with cranes with lightning

तत्किं प्रोषितभर्तृवध्यपटहः हा हा हताशो बकः
प्रावृट् प्रावृडिति ब्रवीति शठधीः क्षारं क्षते प्रक्षिपन् ॥ १८ ॥

विट —वसन्तसेने एतमतत् । इदमपरं पश्य ।

बलाकापाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम् ।
मत्तवारणसारूप्यं कर्तुकाममिवाम्बरम् ॥ १९ ॥

वसन्तसेना—भाव पस्स पस्स । [भाव पश्य पश्य ।]

एतैरार्द्रतमालपत्रमलिनैरापीतसूर्यं नभो
वल्मीकाः शरताडिता इव गजाः सीदन्ति धाराहताः ।
विद्युत्काञ्चनदीपिकेव रचिता प्रासादसंचारिणी
ज्योत्स्ना दुर्बलभर्तृकेव वनिता प्रोत्सार्य मेघैर्हृता ॥ २० ॥

विट —वसन्तसेने पश्य पश्य ।

एते हि विद्युद्गुणबद्धकक्षा गजा इवान्योन्यमभिद्रवन्तः ।
शक्राज्ञया वारिधराः सधारा गां रूप्यरज्ज्वेव समुद्धरन्ति ॥ २१ ॥

—[flashes] accursed crane— Alas Alas —of roguish mind [a veritable] drum announcing the death of ladies whose husbands have gone on a journey is then shouting [or saying] Rain rain throwing salt on the wound [or adding insult to injury] (18)

Vita —Vasantasena it [is] so Look at this another [phenomenon]—

The sky [is] as though desirous of securing resemblance with an intoxicated elephant with a white turban in the form of [also like] female cranes and waved Camaras in the form of [also like] lightning [flashes] (19)

Vasantasena —Bhava see see

The sky has the sun drunk up [that is obscured] completely by these [clouds] dark like wet Tamala leaves ant hills like elephants struck down by arrows are sinking down beaten by the showers the lightning like a golden torch has been planned to scour about the palaces the moon light like a woman having an impotent husband has been forcibly carried off by the clouds (20)

Vita —Vasantasena see see

These clouds indeed rushing on against one another like elephants with [their] sides [also arm pits] girded by the ropes [also chains] in the form of [also like] lightning with showers [of water pouring down] are as though lifting up the earth at Indra's command, with silver ropes! (21)

अपि च पश्य

महावाताध्मातैर्महिषकुलनीलैर्जलधरै-
श्चलैर्विद्युत्पक्षैर्जलधिभिरिवान्तःप्रचलितैः ।
इयं गन्धोद्दामा नवहरितशष्पाङ्कुरवती
धरा धारापातैर्मणिमयशरैर्भिद्यत इव ॥ २२ ॥

वसन्तसेना—भाव एसो अवरो [भाव एषोऽपरः]

एह्येहीति शिखण्डिनां पटुतरं केकाभिराक्रन्दितः
प्रोड्डीयेव बलाकया सरभसं सोत्कण्ठमालिङ्गितः ।
हंसैरुज्झितपङ्कजैरतितरां सोद्वेगमुद्वीक्षितः
कुर्वन्नञ्जनमेचका इव दिशो मेघः समुत्तिष्ठति[1] ॥ २३ ॥

विटः—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मषण्डनयनं नष्टक्षपावासरं
विद्युद्भिः क्षणनष्टदृष्टतिमिरं प्रच्छादिताशामुखम् ।

And see further—

By the clouds, bloated up [or, massed together] by the hurricane, dark [—coloured] like a herd of buffaloes, [constantly] on the move, with wings in the form of lightning, as though with seas [of water] rolling about inside, is this earth of [or, giving forth] a strong odour, and having shoots of fresh green grass [grown about], pierced through with the falling showers as though with jewelled arrows! (22)

Vasantasenā—Bhāva, here [is] another

cloud rising up, called out [or, greeted] loudly with cries of peacocks, saying 'Come, come,' as though embraced impetuously and passionately by the female cranes flying up, looked at with very great dejection by the swans leaving off the lotuses, [and] rendering the quarters as though dark coloured with collyrium (23)

Vita—It [is] so Thus see—

Possessed of eyes in the form of the multitude of lotuses rendered motionless, with the [distinction between] night and day lost, with the darkness now [or, momentarily] seen, now lost to view owing to the lightning flashes, with the

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[1] समुत्थित ।

निश्चेष्टं स्वपितीव संप्रति पयोधारागृहान्तर्गतं
स्फीताम्भोधरधामनैकजलदच्छत्रापिधानं जगत् ॥ २४ ॥

वसन्तसेना—भाव एव्व ण्णेदम् । ता पेक्ख पेक्ख । [भाव एवमिदम् । तत्पश्य पश्य ।]

गता नाशं तारा उपकृतमसाधाविव जने
वियुक्ताः कान्तेन स्त्रिय इव न राजन्ति ककुभः ।
प्रकामान्तस्तप्तं त्रिदशपतिशस्त्रस्य शिखिना
द्रवीभूतं मन्ये पतति जलरूपेण गगनम् ॥ २५ ॥

अपि च पश्य

उन्नमति नमति वर्षति गर्जति मेघः करोति तिमिरौघम् ।
प्रथमश्रीरिव पुरुषः करोति रूपाण्यनेकानि ॥ २६ ॥

विटः—एवमेतत् ।

विद्युद्भिर्ज्वलतीव संविहसतीवोच्चैर्बलाकाशतै-
र्माहेन्द्रेण विवल्गतीव धनुषा धाराशरोद्गारिणा ।

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faces of the quarters covered up all round the world now is as though sleeping without any movement lying within the shower house of water, with the umbrella-like canopy of many a cloud in the expansive cloud abode [that is, the sky] (24)

Vasantasenā —Bhava, it [is] indeed so So, see, see—

The stars have vanished away like an obligation in the case of a bad man, the quarters shine not like women separated from [their] husbands I think that the sky is falling down in the form of water, heated up intensely within by the fire of the weapon of the Lord of the gods [and] turned into liquid (25)

And see again—

The cloud rises up, bends down showers forth, thunders, produces a mass of darkness—like a man who has secured wealth for the first time [or, once in a while] [it] is taking to many forms [or, shapes] (26)

Vita —It [is] so

The sky is as though blazing up owing to lightning flashes, as though laughing boisterously owing to hundreds of female cranes, as though galloping about owing to Indra's rain bow discharging arrows in the form of showers as

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१ धाराशतो ।

विस्पष्टाशनिनिःस्वनेन रसतीवाघूर्णतीवानिलै-
र्नीलैः सान्द्रमिवाहिभिर्जलधरैर्धूपायतीवाम्बरम् ॥ २७ ॥

वसन्तसेना—

जलधर निर्लज्जस्त्वं यन्मां दयितस्य वेश्म गच्छन्तीम् ।
स्तनितेन भीषयित्वा धाराहस्तैः परामृशसि ॥ २८ ॥

भोः शक्र किं ते ह्यहं पूर्वरतिप्रसक्ता यत्त्वं नदस्यम्बुदसिंहनादैः ।
न युक्तमेतत्प्रियकाङ्क्षिताया मार्गं निरोद्धुं मम वर्षपातैः ॥

अपि च यद्वदहल्याहेतोर्मृषा वदसि शक्र गौतमोऽस्मीति ।
तद्वन्ममापि दुःखं निरपेक्ष निवार्यतां जलदः ॥ ३० ॥

अपि च गर्ज वा वर्ष वा शक्र मुञ्च वा शतशोऽशनिम् ।
न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयितं प्रति ॥ ३१ ॥

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though shouting up owing to the very distinct [or, loud] noise of thunder, as though reeling up on account of the winds, [and] as though throwing up incense densely owing to the dark snake-like clouds (27)

Vasantasenā :—

[O] cloud, shameless [are] you in that, having frightened me with [your] thunder, going to [my] lover's abode, you [are] touching [me] with hands in the form of showers ! (28)

O Indra !

Was I attached in love towards you before, that you are thundering forth with lion-like roars of clouds ? It [is] not proper [for you] to block with showers of rain the path of me longing for [my] lover ! (29)

And further,

Just as, on account of Ahalyā [O] Śakra, you told a lie, namely that you were Gautama, in like manner, [there is] agony on my part too; [O one] indifferent [to my suffering], let the cloud be warded off ! (30)

And further,

Thunder on, or shower forth [rain], [O] Śakra, or hurl down in hundreds the thunder-bolt, it [is] not possible [for you] to obstruct women setting forth towards [their] lovers (31)

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१ धरैर्धूमायतीं ।

यदि गर्जति वारिधरो गर्जतु तन्नाम निष्ठुराः पुरुषाः ।
अयि विद्युत्प्रमदानां त्वमपि च दुःखं न जानासि ॥ ३२ ॥

विटः—भवति अलमलमुपालम्भेन । उपकारिणी तवेयम् ।

ऐरावतोरसि चलेव सुवर्णरज्जुः
शैलस्य मूर्ध्नि निहितेव सिता पताका ।
आखण्डलस्य भवनोदरदीपिकेय-
माख्याति ते प्रियतमस्य हि संनिवेशम् ॥ ३३ ॥

वसन्तसेना—भाव एव्वं । तं ज्जेव एदं गेहम् । [भाव एवम् । तदेवैतद्गेहम् ।]

विटः—सकलकलाभिज्ञाया न किंचिदिह तवोपदेष्टव्यमस्ति । तथापि स्नेहः प्रलापयति । अत्र प्रविश्य कोपोऽत्यन्तं न कर्तव्यः ।

यदि कुप्यसि नास्ति रतिं कोपेन विनाथवा कुतः कामः ।
कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥ ३४ ॥

भवतु । एवं तावत् । भो भोः निवेद्यतामार्यचारुदत्ताय ।

If the cloud thunders on, let [him] thunder on; for, men [are] indeed hard-hearted [or, cruel] [But] O lightning, you too [strangely enough, although a woman] do not cognise the grief [or, agony] of young women! (32)

Vita :—Madam, enough, enough of [this] scolding! This one is [indeed] obliging you!

For, like a dangling silver chain on the chest of [the elephant] Airāvata, like a white flag planted on the peak [lit. head] of a mountain, [this lightning] the torch inside the mansion of Indra, is telling [or, pointing out to] you the residence of your lover [greatly beloved of you]! (33)

Vasantasenā :—Bhāva, right; this [is] the same house.

Vita :—There is nothing that needs to be offered as advice in this matter to you who are an expert in all arts. Still affection [or, regard for you] makes [me] speak out. On entering here, anger should not be shown too much.

If you are angry, there can be no [real] enjoyment; on the other hand, whence [real] love without anger? [So] be angry and make [him] angry too; [later on] be you pacified and at the same time pacify you [your] lover as well! (34)

Well, that would do. Oh, oh, let [this] be communicated to the noble Cārudatta—

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते
कान्तस्यालयमागता समदना हृष्टा जलार्द्रालका ।
विद्युद्वारिदगर्जितैः सचकिता त्वद्दर्शनाकाङ्क्षिणी
पादौ नूपुरलग्नकर्दमधरौ प्रक्षालयन्ती स्थिता ॥ ३५ ॥

चारुदत्त —(आकर्ण्य) वयस्य ज्ञायतां किमेतदिति ।

विदूषक —जं भवं आणवेदि । (वसन्तसेनामुपगम्य सादरम्) सोत्थि भोदीए । [यद्भवानाज्ञापयति । स्वस्ति भवत्यै ।]

वसन्तसेना—अज्ज वन्दामि । साअदं अज्जस्स । (विटं प्रति) भाव एसा छत्तधारिआ भावस्स ज्जेव भोदु । [आर्य वन्दे । स्वागतमार्यस्य । ...भाव एषा छत्त्रधारिका भावस्यैव भवतु ।]

विट —(स्वगतम्) अनेनोपायेन निपुणं प्रेषितोऽस्मि । (प्रकाशम्) एवं भवतु । भवति वसन्तसेने

साटोपकूटकपटानृतजन्मभूमे
शाठ्यात्मकस्य रतिकेलिकृतालयस्य ।
वेश्यापणस्य सुरतोत्सवसंग्रहस्य
दाक्षिण्यपण्यसुलभनिष्क्रयसिद्धिरस्तु ॥ ३६ ॥

(इति निष्क्रान्तो विटः)

Here at [this] time fragrant with the Kadamba and Nipa ... one ... with ... thing ... d by ... for your sight ! (35)

Cārudatta —(*Listening*) Friend, find out what this [is]

Vidūṣaka —As you command (*Approaching* Vasantasenā, *respectfully*) Welfare to your ladyship '

Vasantasenā —Sir, I salute [you] Welcome sir ' (*To* Viṭa) Bhāva, let this umbrella bearer be for you alone !

Viṭa —(*To himself*) I have been cleverly sent away by this method ! (*Aloud*) Let it be thus Lady Vasantasenā

Let there be easy success in [or, accomplishment of] the sale, with courtesy for [its] price, of the store of amorous festivities in the market for a harlot's profession ...

[*Exit* Viṭa

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१ वेश्याजनस्य । २ मुख ।

वसन्तसेना—अज्ज मित्तेअ कहिं तुम्हाणं जूदिअरो । [आर्य मैत्रेय कुत्र युष्माकं द्यूतकरः ।]

विदूषक—(स्वगतम्) ही ही भो जूदिअरो त्ति भणन्तीए अलंकिदो पिअवअस्सो । (प्रकाशम्) भोदि एसो क्खु सुक्खरुक्खवाडिआए । [आश्चर्यं भोः द्यूतकर इति भणन्त्यालङ्कृतः प्रियवयस्यः । भवति एष खलु शुष्कवृक्षवाटिकायाम् ।]

वसन्तसेना—अज्ज का तुम्हाणं सुक्खरुक्खवाडिआ वुच्चदि । [आर्य का युष्माकं शुष्कवृक्षवाटिकोच्यते ।]

विदूषक—भोदि जहिं ण खाईअदि ण पीईअदि । [भवति यत्र न खाद्यते न पीयते ।] (वसन्तसेना स्मितं करोति)

विदूषक—ता पविसदु भोदी । [तस्मात्प्रविशतु भवती ।]

वसन्तसेना—(जनान्तिकम्) एत्थ पविसिअ किं मए भणिदव्वम् । [अत्र प्रविश्य किं मया भणितव्यम् ।]

चेटी—जूदिअर अवि सुहो दे पदोसो त्ति । [द्यूतकर अपि सुखस्ते प्रदोष इति ।]

वसन्तसेना—अवि पारइस्सम् । [अपि पारयिष्यामि ।]

चेटी—अवसरो ज्जेव पारइस्सदि । [अवसर एव पारयिष्यति ।]

विदूषक—पविसदु भोदी । [प्रविशतु भवती ।]

Vasantasena —Noble Maitreya where [is] your gambler?

Vidūsaka —(*To himself*) Ha Ha Oh! In addressing [him] as a gambler, [my] dear friend has been [really] adorned [that is, commended] by her (*Aloud*) Madam, here [is he] indeed in the dry grove of trees!

Vasantasena —Sir what [is that] dry grove of trees of yours so called?

Vidusaka —Madam where nothing can be eaten or drunk [Vasantasena *indulges in a smile*

Vidūsaka —So let Madam enter

Vasantasena —(*Aside*) On entering what should be said by me here?

Ceti —Gambler, [is] the evening delightful for you?

Vasantasena —Shall I have the courage [to say this]?

Ceti —The occasion itself will give [you] courage

Vidūsaka —Let Madam enter

वसन्तसेना—(प्रविश्योपसृत्य च । पुष्पैस्ताडयन्ती) अइ जूदिअर अवि सुहो दे पदोसो । [अयि द्यूतकर अपि सुखस्ते प्रदोष ।]

२१ चारुदत्त—(अवलोक्य) अये वसन्तसेना प्राप्ता । (सहर्षमुत्थाय) अयि प्रिये

सदा प्रदोषो मम याति जाग्रत
सदा च मे निश्वसतो गता निशा ।
त्वया समेतस्य विशाललोचने
ममाद्य शोकान्तकर प्रदोषक ॥ ३७॥

तत्स्वागत भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

विदूषक —इद आसणम् । उवविसदु भोदी । [इदमासनम् । उपविशतु
३ भवती ।] (वसन्तसेनासीना । तत सर्व उपविशन्ति)

चारुदत्त—वयस्य पश्य पश्य ।

वर्षोदकमुद्गिरता श्रवणान्तविलम्बिना कदम्बेन ।
एक स्तनोऽभिषिक्तो नृपसुत इव यौवराज्यस्थ ॥ ३८॥

तद्वयस्य क्लिन्ने वाससी वसन्तसेनाया । अन्ये प्रधानवाससी समुपनीयेतामिति ।

Vasantasenā —(*Entering and approaching, striking with flowers*) O gambler, [is] the evening delightful for you ?

Cārudatta —(*Observing*) Oh, Vasantasena has come ! (*Rising up, in joy*) O beloved,

For me the evening always passes in being awake, and for me, the night too has always gone by in sighing [heavily], for me united with you to-day, [O] long eyed one, the evening [would be] the ender of [my] grief ! (37)

So welfare to Madam Here [is] the seat ! Pray, take a seat here

Vidūsaka —Here [is] the seat pray, sit down, Madam

[Vasantasena *is seated, then all sit down*

Cārudatta —Friend, see see—

By the Kadamba [flower] hanging down the end of [her] ear and dropping down rain water, is one breast [of hers] sprinkled over, like a Prince occupying the position of a Heir apparent (38)

So, friend, Vasantasenā's [two] garments have become wet, let other high-class garments be brought [for her use]

विदूषकः—जं भवं आणवेदि। [यद्भवानाज्ञापयति।]

चेटी—अज्ज मित्तेअ चिट्ठ तुमम्। अहं ज्जेव अज्जअं सुस्सूसइस्सम्। [आर्य मैत्रेय तिष्ठ त्वम्। अहमेवार्यां शुश्रूषयिष्यामि।] (तथा करोति)

विदूषकः—(अपवारितकेन) भो वअस्स पुच्छामि दाव तत्थभोदिं किं पि। [भो वयस्य पृच्छामि तावत्तत्रभवतीं किमपि।]

चारुदत्तः—एवं क्रियताम्।

विदूषकः—(प्रकाशम्) अथ किंणिमित्तं उण ईदिसे पणट्ठचन्दालोए दुद्दिणअन्धआरे आअदा भोदी। [अथ किंनिमित्तं पुनरीदृशे प्रनष्टचन्द्रालोके दुर्दिनान्धकारे आगता भवती।]

चेटी—अज्जए उज्जुओ बम्हणो। [आर्ये ऋजुको ब्राह्मणः।]

वसन्तसेना—णं णिउणोत्ति भणाहि। [ननु निपुण इति भण।]

चेटी—एसा क्खु अज्जआ एव्वं पुच्छिदुं आअदा—केत्तिअं ताए रअणावलीए मुल्लं त्ति। [एषा खल्वार्या एवं प्रष्टुमागता—कियत्तस्या रत्नावल्या मूल्यम् इति।]

विदूषकः—(जनान्तिकम्) भो भणिदं मए जधा अप्पमुल्ला रअणावली बहुमुल्लं सुवण्णभण्डअम्। ण परितुट्ठा। अवरं मग्गिदुं आअदा। [भोः भणितं

Vidūṣaka :—As you command.

Ceṭī :—Noble Maitreya, do you stay. I myself shall be doing [the necessary] service to Madam. [*Does accordingly*

Vidūṣaka :—(*Aside*) O friend, I shall just ask something to her ladyship.

Cārudatta :—Let this be done.

Vidūṣaka :—(*Aloud*) Now, for what reason again has her ladyship come in such cloudy-day-darkness with the moon-light gone away?

Ceṭī :—Madam, the Brāhmana [appears to be a] straight-forward [*person*]

Vasantasenā :—I say, [rather] say 'shrewd.'

Ceṭī :—This [our] Madam indeed has come to ask this—"How much [is] the price of that jewel-necklace?"

Vidūṣaka :—(*Aside*) Oh, I did [already] say viz '—the jewel-necklace [is] of small value, the bunch of gold ornaments

मया यथाल्पमूल्या रत्नावली बहुमूल्यं सुवर्णभाण्डम्। न परितुष्टा। अपरं याचितुमागता।]

चेटी—सा क्खु अज्जआए अत्तणकेरकेत्ति भणिअ जूदे हारिदा। सो अ सहिओ राअवत्थाहारी ण जाणीअदि कहिं गदो त्ति। [सा खल्वार्यया आत्मीयेति भणित्वा द्यूते हारिता। स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति।]

विदूषक—भोदि मन्तिदं ज्जेव मन्तीअदि। [भवति मन्त्रितमेव मन्त्र्यते।]

चेटी—जाव सो अण्णेसीअदि ताव एदं ज्जेव गेण्ह सुवण्णभण्डअम्। [यावत्सोऽन्विष्यते तावदिदमेव गृहाण सुवर्णभाण्डम्।] (इति दर्शयति)

(विदूषको विचारयति)

चेटी—अदिमत्तं अज्जो णिज्झाअदि। ता किं दिट्ठपुव्वो दे। [अतिमात्रमार्यो निध्यायति। तत्किं दृष्टपूर्वं ते।]

विदूषक—भोदि सिप्पकुसलदाए ओबन्धदि दिट्ठिम्। [भवति शिल्पकुशलतया बध्नाति दृष्टिम्।]

चेटी—अज्ज वञ्चिदोसि दिट्ठीए। तं ज्जेव एदं सुवण्णभण्डअम्। [आर्य वञ्चितोऽसि दृष्ट्या। तदेव सुवर्णभाण्डम्।]

[was] of great value—[so] not quite satisfied, she has come to demand [or beg] more'

Ceti —That [jewel necklace] indeed was gambled away by Madam at play saying [that is thinking] that it belonged to herself and no one knows [lit it is not known] where that Sabhika going on king's errand has gone

Vidusaka —Lady, [by you] is being uttered simply what had been uttered [by me before]'

Ceti —While he is being searched for, take this bunch of gold ornaments itself for the time being

[*Shows it*, Vidusaka *is absorbed in thought*

Ceti —The noble one is gazing [at it] very intently ' Is it then [something] seen before by you ?

Vidusaka —Lady, it attracts [my] sight owing to the skill of craftsmanship

Ceti —Sir, you are deceived by [your] sight' This [is] the same bunch of gold ornaments

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१ राअत्थआरी।

विदूषक—(सहर्षम्) भो वअस्स तं ज्जेव एदं सुवण्णभण्डअम् जं अम्हाण गेहे चोरेहिं अवहिदस्स। [भो वयस्य तदेवेदं सुवर्णभाण्डम् यदस्माकं गृहे चौरैरपहृतम्।]

चारुदत्त—वयस्य

योऽस्माभिश्चिन्तितो व्याजः कर्तुं न्यासप्रतिक्रियाम्।
स एव प्रस्तुतोऽस्मासु किं नु सत्यं विडम्बना॥ ३९॥

विदूषक—भो वअस्स सच्चं सवामि बम्हणेण। [भो वयस्य सत्यं शपे ब्राह्मण्येन।]

चारुदत्त—प्रियं नः प्रियम्।

विदूषक—(जनान्तिकम्) भो पुच्छामि णं कुदो एदं समासादिदं त्ति। [भो पृच्छामि ननु कुत इदं समासादितमिति।]

चारुदत्त—को दोषः।

विदूषक—(चेट्याः कर्णे) एव्वं विअ। [एवमिव।]

चेटी—(विदूषकस्य कर्णे) एव्वं विअ। [एवमिव।]

चारुदत्त—किमिदं कथ्यते किं वयं बाह्याः।

विदूषक—(चारुदत्तस्य कर्णे) एव्वं विअ। [एवमिव।]

Vidūsaka —(*With joy*) O friend, this [is] the same bunch of gold ornaments which had been carried off by thieves from our house!

Cārudatta —Friend,

The same trick that was thought of by us to accomplish the return of the deposit has been put into operation [or, started] regarding us but [is this] a fact [or, just] mockery? (39)

Vidūsaka —O friend, [it is] a fact, I swear by [my] Brāhmana hood!

Cārudatta —[It is all] very agreeable to us, very agreeable!

Vidūsaka —(*Aside*) Oh, I shall ask—whence possibly has this been secured?

Cārudatta —What harm [is there in asking this]?

Vidūsaka —(*In Cetī's ear*) Like this?

Cetī —(*In Vidusaka's ear*) Like this

Cārudatta —What [is] this [that is] being told? [Are] we outsiders [not entitled to know what is going on]?

Vidūsaka —(*In Carudatta's ear*) Like this

चारुदत्त—भद्रे सत्यं तदेवेदं सुवर्णभाण्डम् ।

चेटी—अज्ज अध इं । [आर्य अथ किम् ।]

चारुदत्त—भद्रे न कदाचित्प्रियनिवेदनं निष्फलीकृतं मया । तद्गृह्यतां पारितोषिकमिदमङ्गुलीयकम् । (इत्यनङ्गुलीयकं हस्तमवलोक्य लज्जां नाटयति)

वसन्तसेना—(आत्मगतम्) अदो ज्जेव कामीअसि । [अत एव काम्यसे ।]

चारुदत्त—(जनान्तिकम्) भो कष्टम् ।

धनैर्वियुक्तस्य नरस्य लोके किं जीवितेनादित एव तावत् ।
यस्य प्रतीकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति ॥ ४० ॥

अपि च
पक्षविकलश्च पक्षी शुष्कश्च तरुः सरश्च जलहीनम् ।
सर्पश्चोद्धृतदंष्ट्रस्तुल्यं लोके दरिद्रश्च ॥ ४१ ॥

अपि च
शून्यैर्गृहैः खलु समाः पुरुषा दरिद्राः
कूपैश्च तोयरहितैस्तरुभिश्च शीर्णैः ।

Carudatta —Good lady, [is it] true that this [is] the same bunch of gold ornaments?

Ceti —Sir just so

Carudatta —Good lady, by me has not at any time been rendered fruitless a welcome communication! So please take this ring as a reward.

[*On seeing the hand bereft of the ring, gesticulates shame*

Vasantasena —(*To herself*) [It is] for this very reason that you are loved [by me]!

Carudatta —(*Aside*) Oh! Alas!

What is the use of life itself to begin with in the world, to a man bereft of riches whose anger and favour are rendered futile, owing to [their] being useless for [the purpose of] counter acting? (40)

And further,

A bird deprived of [or mutilated in] wings, and a tree dried up and a lake void of water, and a serpent with [its] fangs taken out—[all these] and a poor man [are of] equal [status or importance] in the world. (41)

And further,

Poor people indeed [are] equal to houses unoccupied, wells void of water and trees shattered down, in that the occasions

यद्दृष्टपूर्वजनसंगमविस्मृताना-

मेवं भवन्ति विफला परितोषकाला ॥ ४२ ॥

विदूषक—भो अलं अदिमेत्तं सतप्पिदेण। (प्रकाशं सपरिहासम्) भोदि समप्पीअदु ममकेरिआ ण्हाणसाडिआ। [भो अलमतिमात्रं सन्तापितेन। भवति समर्प्यतां मम स्नानशाटिका।]

वसन्तसेना—अज्ज चारुदत्त जुत्तं णेदं इमाए रअणावलीए इमं जणं तुलइदुम्। [आर्य चारुदत्त युक्तं नेदमनया रत्नावल्या इमं जनं तुलयितुम्।]

चारुदत्त —(सविलक्षस्मितम्) वसन्तसेने पश्य पश्य

कः श्रद्धास्यति भूतार्थं सर्वो मां तुलयिष्यति।

शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ ४३ ॥

विदूषक—हञ्जे किं भोदीए इध ज्जेव सुविदव्वम्। [चेटि किं भवत्या इहैव स्वप्तव्यम्।]

चेटी—(विहस्य) अज्ज मित्तेअ अदिमेत्तं दाणिं उज्जुअं अत्ताणअं दंसेसि। [आर्यमैत्रेय अतिमात्रमिदानीमृजुमात्मानं दर्शयसि।]

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of gratification become thus futile for them who forget [their real state in the joy caused] by the union with persons seen before! (42)

Vidūsaka—Oh, enough of being tormented too much (*Aloud, with a laugh*) Lady, let my own bath-towel be returned!

Vasantasena—Noble Cārudatta, it [was] not proper to treat me [lit. this person] lightly by [the offer of] this jewel-necklace [as a substitute for the stolen gold ornaments, implying thereby that I cared so much for wealth only].

Cārudatta—(*With embarrassed smile*) Vasantasena, see, see

Who would be believing in the real state of things? Every one would look down upon me For, in this world, poverty void of [all] dignity [or, exploit] is fit to be suspected [of any crime]! (43)

Vidūsaka—Ceti, have you got [or, are you going] to sleep in this very place?

Ceti—(*Laughing*) Noble Maitreya, you are *now* showing yourself to be exceedingly straight-forward

विदूषकः—भो वअस्स एसो क्खु ओसारअन्तो विअ सुहोवविट्ठं जणं
६ पुणोवि वित्थारिवारिधाराहिं पवुट्टो पज्जण्णो । [भो वयस्य एष खल्वपसारयन्निव सुखोपविष्टं जनं पुनरपि विस्तारिवारिधाराभिः प्रवृष्टः पर्जन्यः ।]

चारुदत्तः—सम्यगाह भवान् ।

अमूर्हि भित्त्वा जलदान्तराणि पङ्कान्तराणीव मृणालसूच्यः ।
पतन्ति चन्द्रव्यसनाद्विमुक्ता दिवोऽश्रुधारा इव वारिधाराः ॥४४॥

अपि च धाराभिरार्यजनचित्तसुनिर्मलाभि-
श्चण्डाभिरर्जुनशरप्रतिकर्कशाभिः ।
मेघाः स्रवन्ति बलदेवपटप्रकाशाः
शक्रस्य मौक्तिकनिधानमिवोद्गिरन्तः ॥ ४५ ॥

प्रिये पश्य पश्य

एतैः पिष्टतमालवर्णकनिभैरालिप्तमम्भोधरैः
संसक्तैरुपवीजितं सुरभिभिः शीतैः प्रदोषानिलैः ।

Vidūsaka —O friend! Here is indeed showering forth the rain once again in extensive showers of water, as though driving away persons comfortably seated.

Cārudatta —You have well remarked

For, here are falling, on breaking through the interiors of clouds, like the pointed ends of lotus stalks through the intervals of mud, the showers of water, as though the streams of tears shed by the sky on account of the suffering of the moon (44)

And further,

In showers, exceedingly clear like the minds of honourable persons, terrifying [and] as hard as the arrows of Arjuna, are pouring forth clouds shining like Balarāma's mantle, as though throwing down Indra's pearl treasure (45)

Beloved, see, see—

Here this red [also in love] lightning longing for union with [also, at the advent of] the cloud, and coming on freely [also, of her own accord] is embracing the sky, like a beloved [her] lover—[the sky which is] enveloped with clouds resem-

एषाम्भोदसमागमप्रणयिनी स्वच्छन्दमभ्यागता
रक्ता कान्तमिवाम्बरं प्रियतमा विद्युत्समालिङ्गति ॥ ४६ ॥

(वसन्तसेना शृङ्गारभावं नाटयन्ती चारुदत्तमालिङ्गति)

चारुदत्त—(स्पर्शं नाटयन् प्रत्यालिङ्ग्य)

भो मेघ गम्भीरतरं नद त्वं तव प्रसादात्स्मरपीडितं मे।
संस्पर्शरोमाञ्चितजातरागं कदम्बपुष्पत्वमुपैति गात्रम् ॥ ४७ ॥

विदूषक—दासीए पुत्त दुद्दिण अणज्जो दाणिं सि तुमम् ज अत्तभोदिं विज्जुआए भाआवेसि। [दास्याःपुत्र दुर्दिन अनार्य इदानीमसि त्वम् यदत्रभवतीं विद्युता भीषयसि।]

चारुदत्त—वयस्य नार्हस्युपालब्धुम्।
वर्षशतमस्तु दुर्दिनमविरतधारं शतह्रदा स्फुरतु।
अस्मद्विधदुर्लभया यदहं प्रियया परिष्वक्तः ॥ ४८ ॥

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bling [in colour] the paint of the crushed Tamala [leaves] [and] fanned by the cool fragrant evening breezes in close contact (46)

[Vasantasena *gesticulating the sentiment of love embraces* Carudatta

Carudatta —(*Gesticulating the effects of the touch embracing in return*)

O cloud thunder you on deeper [still]! Through your favour my body tormented by love attains to the condition of the Kadamba flowers with horripilation set in and passion excited on account of the close touch (47)

Vidusaka —Son of a whore Rainy day you [are] now a [veritable] boor in that you are frightening her ladyship with the lightning

Carudatta —Friend you should not [lit. do not deserve to] scold [the Durdina like that]

Let the Rainy day with ceaseless showers go on for a hundred years! Let the lightning flash forth for [I owe to them that] I have been embraced by the beloved difficult to secure by [people] like us! (48)

अपि च । वयस्य

धन्यानि तेषां खलु जीवितानि ये कामिनीनां गृहमागतानाम् ।
आर्द्राणि मेघोदकशीतलानि गात्राणि गात्रेषु परिष्वजन्ते ॥४९॥

प्रिये वसन्तसेने

स्तम्भेषु प्रचलितवेदिसंचयान्तं
शीर्णत्वात्कथमपि धार्यते वितानम् ।
एषा च स्फुटितसुधाद्रवानुलेपा
त्सङ्क्लिन्ना सलिलभरेण चित्रभित्तिः ॥ ५० ॥

(ऊर्ध्वमवलोक्य) अये इन्द्रधनुः । प्रिये पश्य पश्य

विद्युज्जिह्वेनेदं महेन्द्रचापोच्छ्रितायतभुजेन ।
जलधरविवृद्धहनुना विजृम्भितमिवान्तरीक्षेण ॥ ५१ ॥

तदेहि । अभ्यन्तरमेव प्रविशावः । (इत्युत्थाय परिक्रामति)

And further, friend,

Blessed indeed [are] the lives of those who with [their] bodies [closely] embrace the bodies wet and cool with rain [lit cloud] water, of lovely ladies come to [their] house [of their own accord] ! (49)

Beloved Vasantasenā,

The canopy, being tattered, is somehow [or, with great difficulty] supported on the pillars, with the ends of pedestal-masonry being dislocated, and this painted wall too [is] completely wetted with the down pour (*bhara*) of water, on account of the plaster coating being cracked (50)

(*Looking upwards*) Ah ! The Rain bow ! Beloved, see, see—

Here is the sky as though yawning, with [its] tongue in the form of lightning, long uplifted arms in the form of Indra's bow, [and] lengthened chin in the form of the clouds ! (51)

So, come, let us enter the inside itself [of the house]

[*Rising up, moves about*

तालीषु तारं विटपेषु मन्द्रं शिलासु रूक्षं सलिलेषु चण्डम् ।
संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥५२॥

(इति निष्क्रान्ताः सर्वे)

इति दुर्दिनो नाम पञ्चमोऽङ्कः ।

Sharply on the Tala leaves, deep-sounding on the branches, harshly on the slabs of stone [and] loudly [or, violently] on the waters, are falling down the showers, like lutes in musical concerts, being struck [or, played upon] in accordance with the keeping of time ' (52)

[*Exeunt omnes*

Here ends the Fifth Act called ' Durdina ' [Rainy day]

षष्ठोऽङ्कः

(ततः प्रविशति चेटी)

चेटी—कधं अज्ज वि अज्जआ ण विबुज्झदि । भोदु । पविसिअ पडिबोधइस्सम् । [कथमद्याप्यार्या न विबुध्यते । भवतु । प्रविश्य प्रतिबोधयिष्यामि ।]

(इति नाट्येन परिक्रामति)

(ततः प्रविशत्याच्छादितशरीरा प्रसुप्ता वसन्तसेना)

चेटी—(निरूप्य) उट्ठेदु उट्ठेदु अज्जआ । पभादं संवुत्तम् । [उत्तिष्ठतूत्तिष्ठत्वार्या । प्रभातं संवृत्तम् ।]

वसन्तसेना—(प्रतिबुध्य) कधं रत्ति ज्जेव पभादं संवुत्तम् । [कथं रात्रिरेव प्रभातं संवृत्तम् ।]

चेटी —अम्हाणं एसो पभादो । अज्जआए उण रत्ति ज्जेव । [अस्माकमेतत्प्रभातम् । आर्यायाः पुना रात्रिरेव ।]

वसन्तसेना—हञ्जे कहिं उण तुम्हाणं जूदिअरो । [चेटि कुत्र पुनर्युष्माकं द्यूतकरः ।]

ACT VI

(*Then enter* Cetī)

Cetī —What, Madam has not awakened even now ! Well, entering [her apartment] I shall awaken [her]

[*Gesticulates walking about*

(*Then is discovered* Vasantasenā, *asleep with her body covered up*)

Cetī —(*Scrutinising*) Rise up, rise up, Madam It has dawned [or, morning has come] !

Vasantasenā —(*Awakening*) What, the night itself has turned into dawn ?

Cetī —To us it [is] dawn, to Madam however [it is] night itself

Vasantasenā —Cetī, where again [is] your gambler ?

चेटी—अज्जए वड्ढमाणअं समादिसिअ पुप्फकरण्डअं जिण्णुज्जाणं गदो अज्जचारुदत्तो। [आर्ये वर्धमानकं समादिश्य पुष्पकरण्डकं जीर्णोद्यानं गत आर्यचारुदत्तः।]

वसन्तसेना—किं समादिसिअ। [किं समादिश्य।]

चेटी—जोएहि रत्तीए पवहणम् वसन्तसेना गच्छदु त्ति। [योजय रात्रौ प्रवहणम् वसन्तसेना गच्छत्विति।]

वसन्तसेना—हञ्जे कहिं मए गन्तव्वम्। [चेटि कुत्र मया गन्तव्यम्।]

चेटी—अज्जए जहिं चारुदत्तो। [आर्ये यत्र चारुदत्तः।]

वसन्तसेना—(चेटीं परिष्वज्य) हञ्जे सुट्ठु ण णिज्झाइदो रत्तीए। ता अज्ज पच्चक्खं पेक्खिस्सम्। हञ्जे किं पविट्ठा अहं इह अब्भन्तरचदुस्सालअम्। [चेटि सुष्ठु न निध्यातो रात्रौ। तदद्य प्रत्यक्षं प्रेक्षिष्ये। चेटि किं प्रविष्टाहमिहाभ्यन्तरचतुःशालकम्।]

चेटी—ण केवलं अब्भन्तरचदुस्सालअम्। सव्वजणस्स वि हिअअं पविट्ठा। [न केवलमभ्यन्तरचतुःशालकम्। सर्वजनस्यापि हृदयं प्रविष्टा।]

वसन्तसेना—अवि सतप्पदि चारुदत्तस्स परिअणो। [अपि संतप्यते चारुदत्तस्य परिजनः।]

चेटी—सतप्पिस्सदि। [संतप्स्यति।]

Ceti—Madam having directed Vardhamanaka the noble Carudatta has gone to the old garden Puspakarandaka.

Vasantasena—Directing what?

Ceti—Arrange for the car at [that is while it is still] night time] so that Vasantasena might go

Vasantasena—Ceti where have I to go?

Ceti—Madam where Carudatta [is]

Vasantasena—(*Embracing* Ceti) Ceti [Cārudatta] was not well gazed at intently [by me] at night So to-day I shall directly look at him Ceti what have I here entered the inner quadrangle?

Ceti—Not merely the inner quadrangle [you have] entered the hearts as well of all people.

Vasantasena—Are Carudatta s servants fretting about?

Ceti—They would be fretting about

वसन्तसेना—कदा । [कदा ।]

चेटी—जदा अज्जआ गमिस्सदि । [यदार्या गमिष्यति ।]

वसन्तसेना—तदो मए पढमं संतप्पिदव्वम् । (सानुनयम्) हञ्जे गेण्ह एदं रअणावलिम् । मम बहिणिआए अज्जाधूदाए गदुअ समप्पेहि । भणिदव्वं अ—अहं सिरिचारुदत्तस्स गुणणिज्जिदा दासी तदा तुम्हाणं पि । ता एसा तुह ज्जेव कण्ठाहरण होदु रअणावली । [तदा मया प्रथमं सतप्तव्यम् । ...चेटि गृहाणेमां रत्नावलीम् । मम भगिन्या आर्याधूतायै गत्वा समर्पय । वक्तव्य च—अह श्रीचारुदत्तस्य गुणनिर्जिता दासी तदा युष्माकमपि । तदेषा तवैव कण्ठाभरणं भवतु रत्नावली ।]

चेटी—अज्जए कुपिस्सदि चारुदत्तो अज्जाए दाव । [आर्ये कोपिष्यति चारुदत्त आर्यायै तावत् ।]

वसन्तसेना—गच्छ । ण कुपिस्सदि । [गच्छ । न कोपिष्यति ।]

चेटी—(गृहीत्वा) जं अज्जआ आणवेदि । (इति निष्क्रम्य पुनः प्रविशति) अज्जए भणादि अज्जा धूदा—अज्जउत्तेण तुम्हाणं पसादीकिदा । ण जुत्तं मम एदं गेण्हिदुम् । अज्जउत्तो ज्जेव मम आहरणविसेसो त्ति जाणादु भोदी । [यदार्याज्ञापयति । ..आर्ये भणत्यार्या धूता—आर्यपुत्रेण युष्माकं प्रसादीकृता । न युक्त ममैता ग्रहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती ।]

(ततः प्रविशति दारकं गृहीत्वा रदनिका)

Vasantasenā :—When ?

Ceṭī —If Madam would be going

Vasantasenā :—In that case, I ought to be fretting first. (*Imploringly*) Ceṭī, take this jewel-necklace Go and [lit having gone] deliver [it] over to my sister, the noble Dhūtā, and this should be said—' I [am] a slave to the illustrious (*śrī*) Cārudatta, won by [his] virtues, so [I am a slave] to you as well. So, let this jewel-necklace be the neck ornament for you alone !'

Ceṭī —Madam, Carudatta might perhaps get angry with her ladyship !

Vasantasenā :—Go, he would not be angry.

Ceṭī :—(*Taking it*) As Madam commands (*Going out, re-enters*) Madam the noble Dhūtā says—' [This jewel-necklace] has been given to you as a favour by my Lord. It [is] not proper for me to take it My Lord himself [is] my ornament *par excellence*—let Madam understand [this] '

(*Then enter* Radanikā, *taking with her a boy*)

रदनिका—एहि वच्छ सअडिआए कीळम्ह। [एहि वत्स शकटिकया क्रीडावः।]

दारकः—(सकरुणम्) रदणिए किं मम एदाए मट्टिआसअडिआए। त
ज्जेव सोवण्णसअडिअं देहि। [रदनिके किं ममैतया मृत्तिकाशकटिकया। तामेव ५१
सौवर्णशकटिकां देहि।]

रदनिका—(सनिर्वेदं निःश्वस्य) जाद कुदो अम्हाणं सुवण्णववहारो।
तादस्स पुणो वि रिद्धीए सुवण्णसअडिआए कीळिस्ससि। (स्वगतम्) ता जाव ५४
विणोदेमि णम्। अज्जआए वसन्तसेणाए समीवं उवसप्पिस्सम्। (उपसृत्य)
अज्जए पणमामि। [जात कुतोऽस्माकं सुवर्णव्यवहारः। तातस्य पुनरपि ऋद्ध्या
सुवर्णशकटिकया क्रीडिष्यसि। तद्यावद्विनोदयाम्येनम्। आर्याया वसन्तसेनायाः ५७
समीपमुपसर्पिष्यामि। आर्ये प्रणमामि।]

वसन्तसेना—रदणिए साअदं दे। कस्स उण अअं दारओ। अणल
ङ्किदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम्। [रदनिके स्वागतं ते। कस्य ६०
पुनरयं दारकः। अनलङ्कृतशरीरोऽपि चन्द्रमुख आनन्दयति मम हृदयम्।]

रदनिका—एसो क्खु अज्जचारुदत्तस्स पुत्तो रोहसेणो णाम। [एष
खल्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम।] ६३

वसन्तसेना—(बाहू प्रसार्य) एहि मे पुत्तअ आलिङ्ग। (इत्यङ्क उपवेश्य)
अणुकिदं अणेण पिदुणो रूवम्। [एहि मे पुत्रक आलिङ्ग। अनुकृतमनेन
पितू रूपम्।] ६६

Radanika —Come dear one let us play with [this] toy cart

Daraka —(*Plaintively*) Radanika what have I to do with this clay toy cart? Give [me] that same golden toy-cart

Radanika —(*Sighing in dejection*) Darling, whence dealing with gold on our part? With prosperity [returning] once again to [your] papa you would be playing with a golden toy-cart (*To herself*) So I shall just [try to] divert him I shall go to the noble Vasantasena (*Approaching*) Madam, I salute [you]

Vasantasenā —Radanika welcome to you! Whose again [is] this boy? Though with a body unadorned with ornaments, the moon faced one delights my heart!

Radanikā —He [is] indeed the son of the noble Carudatta, Rohasena by name

Vasantasena —(*Stretching forth her arms*) Come, my dear boy, embrace [me] (*Placing him on her lap*) By him has been imitated the [handsome] form of [his] father!

रदनिका—ण केवलं रूवम् सीलं पि तक्केमि । एदिणा अज्जचारुदत्तो अत्ताणअं विणोदेदि । [न केवल रूपम् शीलमपि तर्कयामि । एतेनार्यचारुदत्त आत्मान विनोदयति ।]

वसन्तसेना—अध किंणिमित्तं एसो रोअदि। [अथ किंनिमित्तमेष रोदिति।]

रदनिका—एदिणा पडिवेसिअगहवइदारअकेरिआए सुवण्णसअडिआए कीलिदम् । तेण अ सा णीदा । तदो उण तं मग्गन्तस्स मए इअं मट्टिआसअडिआ कदुअ दिण्णा । तदो भणादि—रदणिए किं मम एदाए मट्टिआसअडिआए । तं ज्जेव सोवण्णसअडिअं देहि त्ति । [एतेन प्रातिवेशिकगृहपतिदारकस्य सुवर्णशकटिकया क्रीडितम् । तेन च सा नीता । ततः पुनस्तां याचतो मयेय मृत्तिकाशकटिका कृत्वा दत्ता । ततो भणति—रदनिके किं ममैतया मृत्तिकाशकटिकया । तामेव सौवर्णशकटिकां देहि इति ।]

वसन्तसेना—हद्धी हद्धी । अअं पि णाम परसंपत्तीए संतप्पदि । भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दुसरिसेहिं कीळसि तुमं पुरिसभाअधेएहिं । (इति सास्रा) जाद मा रोद । सोवण्णसअडिआए कीळिस्ससि । [हा धिक् हा धिक् । अयमपि नाम परसंपत्त्या संतप्यते । भगवन्कृतान्त पुष्करपत्रपतितजलबिन्दुसदृशैः क्रीडसि त्वं पुरुषभागधेयैः । ...जात मा रुदिहि । सौवर्णशकटिकया क्रीडिष्यसि ।]

दारकः—रदणिए का एसा । [रदनिके कैषा ।]

वसन्तसेना—पिदुणो दे गुणणिज्जिदा दासी । [पितुस्ते गुणनिर्जिता दासी ।]

Radanika—Not merely form, but character too, I think. The noble Cārudatta diverts himself with him.

Vasantasenā—Now, for what reason has he been crying?

Radanikā—He played with the golden toy-cart of the [little] son of the neighbour-gentleman [lit householder]. And that was taken away by him. Then when he asked for it, I made this clay toy-cart and gave [it to him]; when he says—'Radanikā, what have I to do with this clay toy-cart? Give [me] that same golden toy-cart'

Vasantasenā:—Oh fie! Alas! This one too is tormented by the wealth of others! Divine Fate! You play with the fortunes of people, resembling drops of water fallen on a lotus-leaf! (*With tears*) Darling, weep not. You shall play with a golden toy-cart.

Dāraka:—Radanikā, who [is] this one?

Vasantasenā:—Your father's slave won over by [his] virtues!

रदनिका—जाद अज्जआ दे जणणी भोदि। [जात आर्या ते जननी भवति।]

दारक—रदणिए अलिअ तुम भणासि। जइ अम्हाण अज्जआ जणणी ता कीस अलङ्किदा। [रदनिके अलीक त्व भणसि। यद्यस्माकमार्या जननी तत्किमर्थमलङ्कृता।]

वसन्तसेना—जाद मुद्धेण मुहेण अदिकरुण मन्तेसि। (नाट्येनाभरणान्यवताय रुदती) एसा दाणि द्द जणणी सवुत्ता। ता गेण्ह एद अलङ्कारअम्। सोवण्णसअडिअ घडावेहि। [जात मुग्धेन मुखेनातिकरुण मन्त्रयसि। ...एषेदानीं ते जननी सवृत्ता। तद्गृहाणैतमलङ्कारम्। सौवर्णशकटिका कारय।]

दारक—अवेहि। ण गेण्हिस्सम्। रोदसि तुमम्। [अपेहि। न ग्रही ष्यामि। रोदिषि त्वम्।]

वसन्तसेना—(अश्रूणि प्रमृज्य) जाद ण रोदिस्सम्। गच्छ। कील। (अलङ्कारैर्मृच्छकटिक पूरयित्वा) जाद कारेहि सोवण्णसअडिअम्। [जात न रोदिष्यामि। गच्छ। क्रीड। .जात कारय सौवर्णशकटिकाम्।]

(इति दारकमादाय निष्क्रान्ता रदनिका)

(प्रविश्य प्रवहणाधिरूढ) चेट—लदणिए लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—ओहालिअ पक्खदुआलए शज्ज पवहण चिट्ठदि। [रदनिके रदनिके निवेदयार्यायै वसन्तसेनायै—अपवारित पक्षद्वारके सज्ज प्रवहणं तिष्ठति।]

Radanikā —Darling Madam is your mother

Dāraka —Radanikā you are speaking untruth If Madam [is] our mother then for what reason [is] she adorned with ornaments?

Vasantasena —Dear boy, with [your] guileless face, you are talking very pitably! (*Gesticulating taking off the ornaments, weeping*) Here have I now become your mother! So take this heap of ornaments get a golden toy-cart made [out of them]

Daraka —Away with [it]! I shall not take [them] You are weeping?

Vasantasenā —(*Wiping off her tears*) Darling, I shall not weep. Go, play on (*Filling the clay toy-cart with the ornaments*) Darling, get a golden toy-cart made [out of them]

[*Taking the boy, exit* Radanikā

(*Entering mounted on a car*) Ceta —Radanikā, Radanika! Inform her ladyship Vasantasenā —'The car stands ready covered up, at the side-door'.

१०२ (प्रविश्य) रदनिका—अज्जए एसो वड्ढमाणओ विण्णवेदि—पक्खदुआरए सज्ज पवहण त्ति [आर्ये एष वर्धमानको विज्ञापयति—पक्षद्वारे सज्जं प्रवहणम् इति ।]

१०५ वसन्तसेना—हञ्जे चिट्ठदु मुहुत्तअम् । जाव अहं अत्ताणअं पसाधेमि । [चेटि तिष्ठतु मुहूर्तकम् । यावदहमात्मानं प्रसाधयामि ।]

रदनिका—(निष्क्रम्य) वड्ढमाणआ चिट्ठ मुहुत्तअम् । जाव अज्जआ

१०८ अत्ताणअं पसाधेदि । [वर्धमानक तिष्ठ मुहूर्तकम् । यावदार्यात्मानं प्रसाधयति ।]

चेटः—हीं ही भो मए वि जाणत्थरके विसुमरिदे । ता जाव गेण्हिअ आअच्छामि एदे णस्सारज्जुकड्ढुआ बइल्ला । भोदु । पवहणेण ज्जेव गदागदिं

१११ करिस्सम् [हीं हीं भो मयापि यानास्तरणं विस्मृतम् । तद्यावद्गृहीत्वागच्छामि । एतौ नासिकारज्जुकर्कशौ बलीवर्दौ । भवतु । प्रवहणेनैव गतागतिं करिष्यामि ।]

(इति निष्क्रान्तश्चेटः)

११४ वसन्तसेना—हञ्जे उवणेहि मे पसाहणम् । अत्ताणअं पसाधइस्सम् । [चेटि उपनय मे प्रसाधनम् । आत्मानं प्रसाधयिष्यामि ।] (इति प्रसाधयन्ती स्थिता)

(प्रविश्य प्रवहणाधिरूढः)

११७ स्थावरकश्चेटः—आणत्तम्हि राअशालअशंठाणेण—थावलआ पवहण गेण्हिअ पुप्फकरण्डअं जिण्णुज्जाणं तुलिदं आअच्छेहि त्ति । भोदु । तहिं ज्जेव

(*Entering*) Radanikā—Madam, here Vardhamanaka submits—The car [is] ready at the side-door

Vasantasenā—Ceti let it wait for a while, while I do my toilet

Radanikā—(*Going out*) Vardhamānaka, wait for a while, while Madam does her toilet

Ceta—Ha ! Ha ! Oh I too have forgotten the car cushions. So, I shall [go to] take them and come back These bullocks [illegible] likely to stand still un- [illegible] Well, I shall [*Exit* Ceta

Vasantasenā—Ceti bring me my toilet requisites I shall decorate myself [*Stands decorating herself*

(*Entering mounting the car*) Sthāvaraka Ceta—I have been ordered by the king's brother-in-law Samsthānaka—'Sthāvaraka, taking the car, come quickly to the old garden Puspa-

गच्छामि । वहध वइल्ला वहध । (परिक्रम्यावलोक्य च) कधं गामशलेहिं लुद्धे मग्गे । किं दाणिं एत्थ कलइश्शम । (साटोपम्) अले ले ओशलध । ओशलध । (आकर्ण्य) किं भणाध—एशे कश्शकेलके पहवणे चि । एशे लाअशालअशंठाण केलके पवहणे त्ति ता शिग्घं ओशलध । (अवलोक्य) कधम् एशे अवले शहिअं विअ मं पेक्खिअ शहश ज्जेव जूदपलाइदे विअ जूदिअले ओहालिअ अत्ताणअ अण्णदो अवक्कन्ते । ता को उण एशे । अधवा किं मम एदिणा । तुलिदं गमिश्शम् । अले ले गामेलुआ ओशलध ओशलध । किं भणाध—मुहुत्तअं चिट्ठ चक्कपलिवट्टिं देहि त्ति । अले ले लाअशालअशंठाणकेलके हगे शूले चक्कपालिवट्टिं दइश्शम् । अधवा एशे एआई तवश्शी । ता एव्वं कलेमि । एदं पवहणं अज्जचालुदत्तश्श रुक्खवाडिआए पक्खदुआलए थावेमि । (इति प्रवहणं संस्थाप्य) एशे म्हि आअदे । [आज्ञप्तोऽस्मि राजश्यालकसंस्थानेन—स्थावरक प्रवहणं गृहीत्वा पुष्पकरण्डकं जीर्णोद्यानं त्वरितमागच्छ इति । भवतु । तत्रैव गच्छामि । वहत बलीवर्दौ वहतम् । ...कथं ग्रामशकटै रुद्धो मार्गः । किमिदानीमत्र करिष्यामि ।... अरे रे अपसरत अपसरत । ...किं भणथ—एतत्कस्य प्रवहणम् इति । एतद्राजश्यालकसंस्थानस्य प्रवहणमिति तच्छीघ्रमपसरत । ...कथम् एषोऽपरः सभिकमिव मां प्रेक्ष्य सहसैव द्यूतपलायित इव द्यूतकरोऽपवार्यात्मानमन्यतोऽपक्रान्तः । तत्कः पुनरेषः । अथवा किं ममैतेन । त्वरितं गमिष्यामि । अरे रे ग्राम्याः अपसरत अपसरत । किं भणथ—मुहूर्तकं तिष्ठ चक्रपरिवृत्तिं देहि इति । अरे रे राजश्यालकसंस्थानस्याहं शूरश्चक्रपरिवृत्तिं

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karandaka' Well, I shall go just there. Lead on, bullocks, lead on' (*Moving about and beholding*) What! The way is blocked up by the village carts! What shall I now do here? (*Arrogantly*) Aye, you, get out of the way, get out of the way! (*Listening*) What do you say—'Whose [is] this car?' This [is] the car of the king's brother in-law Samsthānaka; and so, get out of the way quickly (*Beholding*) What! Here [is] some one (*aparah*) suddenly moving off in another direction, concealing himself, like a gambler running away from the game, on seeing me like the Sabhika! So, who again [is] he? Or rather, what have I to do with this? I shall go quickly. Oh, you rustics, get out of the way, get out of the way! What do you say—'Wait for a while; give a turn to the wheel'. Oh you! I, belonging to the king's brother-in-law Samsthānaka [and so] brave, should give a turn to the wheel! Or rather, this one [is] a poor fellow, all alone.

दास्यामि । अथवा एष एकाकी तपस्वी । तदेवं करोमि । एतत्प्रवहणमार्यचारुदत्तस्य वृक्षवाटिकायाः पक्षद्वारके स्थापयामि । ...एषोऽस्म्यागतः ।] (इति निष्क्रान्तः)

चेटी—अज्जए णेमिसद्दो विअ सुणीअदि । ता आअदो पवहणो । [आर्ये नेमिशब्द इव श्रूयते । तदागत प्रवहणम् ।]

वसन्तसेना—हञ्जे गच्छ । तुवरदि मे हिअअम् । ता आदेसेहि पक्खदुआरअम् । [चेटि गच्छ । त्वरते मे हृदयम् । तदादेशय पक्षद्वारम् ।]

चेटी—एदु एदु अज्जआ । [एत्वेत्वार्या ।]

वसन्तसेना—(परिक्रम्य) हञ्जे वीसम तुमम् । [चेटि विश्राम्य त्वम् ।]

चेटी—जं अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

वसन्तसेना—(दक्षिणाक्षिस्पन्द सूचयित्वा प्रवहणमधिरुह्य च) किं ण्णेदं फुरदि दाहिणं लोअणम् । अथवा चारुदत्तस्स ज्जेव दंसणं अणिमित्तं पमज्जइस्सदि । [किं स्विद स्फुरति दक्षिणं लोचनम् । अथवा चारुदत्तस्यैव दर्शनमनिमित्तं प्रमार्जयिष्यति ।]

(प्रविश्य) स्थावरकश्चेटः—ओशालिदा मए शअडा । ता जाव गच्छामि । (इति नाट्येनाधिरुह्य चालयित्वा । स्वगतम्) भालिके पवहणे । अथवा चक्कपलिवट्टिआए पलिश्शन्तश्श भालिके पवहणे पडिभाशेदि । भोदु । गमिश्शम् । जाव

So, I shall do this I shall park this car at the side-door of the grove of trees belonging to the noble Cārudatta. (*Parking the car*) Here am I coming ! [*Exit*

Ceṭī —Madam, [some noise] like the noise of the rims is heard So, the car has arrived

Vasantasenā —Ceṭī, go; my heart hastens [me] on; so, direct [me to] the side-door.

Ceṭī :—Come, Madam, come

Vasantasenā —(*Moving about*) Ceṭī, rest you [yourself]

Ceṭī —As Madam commands. [*Exit*

Vasantasenā :—(*Indicating the throbbing of the right eye, and mounting the car*) Why possibly is this [my] right eye throbbing ? Or rather, the sight of Cārudatta himself would wipe off [any] evil omen !

(*Entering*) Sthāvaraka Ceṭa :—The carts have been got out of the way by me So, I shall go. (*Gesticulating mounting and driving; to himself*) Heavy [is] the car ! Or rather, the car

गोणा जाव। [अपसारिता मया शकटा। वेगाद्गच्छामि। ...भारवत्प्रवहणम्। ५०
अथवा चक्रपरिवर्तनेन परिश्रान्तस्य भारवत्प्रवहणं प्रतिभाति। भवतु। गमिष्यामि।
यात गावौ यातम्।]

(नेपथ्ये) अरे रे दोवारिआ अप्पमत्ता सएसु सएसु गुम्मट्ठाणेसु होध। ५१
एसो अज्ज गोवालदारओ गुत्तिअं भञ्जिअ गुत्तिवालअं वावादिअ बन्धणं भेदिअ
परिब्भट्ठो अवक्कमदि। ता गेण्हध गेण्हध। [अरे रे दौवारिकाः अप्रमत्ताः स्वेषु
स्वेषु गुल्मस्थानेषु भवत। एषोऽद्य गोपालदारको गुप्तिं भङ्क्त्वा गुप्तिपालकं व्यापाद्य ५२
बन्धनं भित्त्वा परिभ्रष्टोऽपक्रामति। तद्गृह्णीत गृह्णीत।]

(प्रविश्यापटीक्षेपेण सम्भ्रान्त एकचरणलग्ननिगडोऽवगुण्ठित
आर्यकः परिक्रामति) ५३

चेटः—(स्वगतम्) महन्ते णअलीए शम्भमे उप्पण्णे। ता तुलिदं
तुलिदं गमिश्शम्। [महान्नगर्यां सम्भ्रम उत्पन्नः। तत्त्वरितं त्वरितं गमिष्यामि।]

(इति निष्क्रान्तः) ५४

आर्यकः—

हित्वाहं नरपतिबन्धनापदेशव्यापत्तिव्यसनमहार्णवं महान्तम्।
पादाग्रस्थितनिगडैकपाशकर्षी प्रभ्रष्टो गज इव बन्धनाद्भ्रमामि॥१॥

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appears to be heavy [to me who am] quite fatigued owing to the turning of the wheel Well, I shall go Move on, bullocks, move on

(*Behind the curtain*) O you gate-sentries ! Be [you] watchful at your respective sentry posts ! Here to-day the cow-herd-boy, breaking through the prison, murdering the jailor [and] smashing [his] fetters, has slipped away and is moving off. So, capture [him], hold [him] up !

[*Entering, tossing aside the curtain, excited, with the chain clinging to one foot, and veiled, Āryaka moves about*

Ceta —(*To himself*) A great commotion has started in the city ! So, I shall go very quickly [*Exit*

Āryaka —

Having left off the vast big ocean in the form of death-disaster under the guise of the king's prison, [and] dragging away one fetter of the chain resting on [or, clinging to] the fore-part of the foot, do I wander like an elephant slipping away from the [tying] chain ! (1)

भो. अहं खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषादानीय विशसने गूढागारे बन्धनेन बद्धः । तस्माच्च प्रियसुहृच्छर्विलकप्रसादेन बन्धनात्परिभ्रष्टोऽस्मि । (अश्रूणि विमृज्य)

भाग्यानि मे यदि तदा मम कोऽपराधो
यद्वन्यनाग इव संयमितोऽस्मि तेन ।
दैवी च सिद्धिरपि लङ्घयितुं न शक्या-
ऽगम्यो नृपो बलवता सह को विरोधः ॥ २ ॥

तत्कुत्र गच्छामि मन्दभाग्यः । (विलोक्य) इदं कस्यापि साधोरनावृतपक्षद्वारं गेहम् ।

इदं गृहं भिन्नमदत्तदण्डं विशीर्णसंधिश्च महाकपाटः ।
ध्रुवं कुटुम्बी व्यसनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्यः ॥ ३ ॥

तदत्र तावत्प्रविश्य तिष्ठामि ।

(नेपथ्ये) जाध गोणा जाध । [यात गावौ यातम् ।]

आर्यकः—(आकर्ण्य) अये प्रवहणमित एवाभिवर्तते ।

Oh, I was indeed, after being brought from the hamlet, bound down with a chain in the secret dungeon (or being killed, by King Pālaka, on account of the fright caused by the [prophecy of the] sooth sayer And from that prison I slipped away through the favour of [my] dear friend Sarvilaka (*Shedding tears*)

If [good] fortune [is] mine, then what [was] my fault that I was bound down by him, like a wild elephant? The accomplishment too [of a desired object by] divine [agency] is again not possible to withstand [or, transgress] Inaccessible [is] the king, what [possible] opposition [can there be] to a powerful person? (2)

So, where shall I go, luckless that I am? (*Looking*) Here [is] the house with the side-door open of some good man!

This house [is all] dilapidated, [its] huge panel of the gate has no bolt fastened [to it] and is shattered at the joints Surely [this] householder of equal fortune to that of myself, has attained to a state overcome with calamity! (3)

So, entering just here, I shall stay on

(*Behind the curtain*) Move on, bullocks, move on

Āryaka —(*Listening*) Ah! The car is coming up just here!

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१ शक्या गम्यो ।

भवेद्गोष्ठीयानं न च विषमशीलैरधिगतं
वधूसंयानं वा तदभिगमनोपस्थितमिदम्।
बहिर्नेतव्यं वा प्रवरजनयोग्यं विधिवशा-
द्विविक्तत्वाच्छून्यं मम खलु भवेद्दैवविहितम् ॥ ४ ॥

(ततः प्रवहणेन सह प्रविश्य)

वर्धमानकश्चेटः—हीमाणहे । आणिदे मए जाणत्थले । लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—अवत्थिदे शज्जे पवहणे अहिलुहिअ पुप्फकलण्डअं जिण्णुज्जाणं गच्छदु अज्जआ । [आश्चर्यम् । आनीतं मया यानास्तरणम् । रदनिके निवेदयार्यायै वसन्तसेनायै—अवस्थितं सज्जं प्रवहणमधिरुह्य पुष्पकरण्डकं जीर्णोद्यानं गच्छत्वार्या ।]

आर्यकः—(आकर्ण्य) गणिकाप्रवहणमिदम् । बहिर्यानं च । भवतु । अधिरोहामि । (इति स्वैरमुपसर्पति)

चेटः—(श्रुत्वा) कधं णेउलशद्दे । ता आअदा क्खु अज्जआ । अज्जए इमे णाशालज्जुकडुआ बइल्ला । ता पिट्ठदो ज्जेव आलुहदु अज्जआ । [कथं नूपुरशब्दः । तदागता खल्वार्या । आर्ये इमौ नासारज्जुकटुकौ बलीवर्दौ । तत्पृष्ठत एवारोहत्वार्या ।] (आर्यकस्तथा करोति)

Would it be a public car, but not occupied by [people of] unbalanced [or, questionable] character ? Or, this a bride's vehicle coming to take her away ? Or, one to be taken outside, fit for high-class gentry, through the stroke of fortune ? Or, could it be indeed for me, ordained by fate, unoccupied, owing to its being unattended ? (4)

(*Then entering the car*) Vardhamānaka Ceṭa :—Ha ! Ha ! I have brought the car-cushions Radanikā, inform her ladyship Vasantasenā—'Mounting the car got ready and stationed here, let Madam proceed to the old garden Puṣpakaraṇḍaka.'

Āryaka :—(*Listening*) This [is] a courtesan's car ! And a car going outside ! Well, I shall mount [it] [*Approaches slowly*

Ceṭa :—(*Hearing*) What, the noise of the anklets ! Then Madam has indeed come ! Madam, these [two] bullocks are fiery [tempered] requiring the use of the nose-string ! So, let Madam mount just from behind! [Āryaka *does accordingly*

चेटः—पादुप्फालचालिदाणं णेउलाणं वीशन्तो शद्दो । भलकन्ते अ पवहणे । तधा तक्केमि शपदं अज्जआए आलूढाए होदव्वम् । ता गच्छामि । जाध गोणा जाध । [पादोत्कालचालितानां नूपुराणां विश्रान्तः शब्दः । भाराक्रान्तञ्च प्रवहणम् । तथा तर्कयामि साम्प्रतमार्ययारूढया भवितव्यम् । तद्गच्छामि । यात गावौ यातम् ।] (इति परिक्रामति)

(प्रविश्य) वीरकः—अरे रे अरे जअ जअमाण-चन्दणअ मङ्गल फुल्लभद्दप्पमुहा

किं अच्छध वीसद्धा जो सो गोवालदारओ बद्धो ।
भेत्तूण सम वच्चइ णरवइहिअअं अ बन्धणं चावि ॥ ५ ॥

अले पुलत्थिमे पदोलीदुआरे चिह तुमम् । तुमं पि पच्छिमे तुम पि दक्खिणे तुम पि उत्तरे । जो वि एसो पाआरखण्डो एद अहिरुहिअ चन्दणेग समं गडुअ अवलोएमि । एहि चन्दणअ एहि । इदो दाव । [अरे रे अरे जय जयमान-चन्दनक-मङ्गल-पुष्पभद्रप्रमुखाः

किं स्थ विश्रब्धा यः स गोपालदारको बद्धः ।
भित्त्वा सम व्रजति नरपतिहृदय च बन्धन चापि ॥

अरे पुरस्तात्प्रतोलीद्वारे तिष्ठ त्वम् । त्वमपि पश्चिमे त्वमपि दक्षिणे त्वमप्युत्तरे । योऽप्येष प्राकारखण्ड एतमधिरुह्य चन्दनेन सम गत्वावलोकयामि । एहि चन्दनक एहि । इतस्तावत् ।]

Ceta —The noise of the anklets set in motion by the rapid movement of the feet, has ceased, the car too has become loaded with a burden so, I infer Madam must have by now mounted up So, I shall go. Move on, bullocks, move on [*Moves about*

(*Entering*) Viraka —Oh, you, you Jaya, Jayamāna, Candanaka Mangala, Puspabhadra and others !

Why are you standing unconcerned ? That cow-herd boy who was imprisoned—he has escaped, breaking simultaneously the king s heart as also [his] chains [*or*, prison] ! (5)

Oh, stand you at the Eastern main road gate ! And you at the Western, you too at the Southern, you too at the Northern. And this portion of the rampart here—ascending this, and going there along with Candanaka, I shall be looking up Come, Candanaka, come Just this way

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१ गच्छथ ।

(प्रविश्य सम्भ्रान्तः) चन्दनकः—अरे रे वीरअ-विसल्ल-भीमङ्गअ-दण्ड-कालअ दण्डसूर-प्पमुहा

आअच्छध वीसत्था तुरिअं जत्तेह लहु करेज्जाह ।
लच्छी जेण ण रण्णो पहवइ गोत्तन्तरं गन्तुम् ॥ ६ ॥

अवि अ उज्जाणेसु सहासु अ मग्गे णअरीअ आवणे घोसे ।
तं तं जोएह तुरिअं सङ्का वा जाअए जत्थ ॥ ७ ॥

रे रे वीरअ किं किं दरिसेसि भणाहि दाव वीसद्धम् ।
भेत्तूण अ बन्धणअं को सो गोवालदारअं हरइ ॥ ८ ॥

कस्सट्ठमो दिणअरो कस्स चउत्थो अ वट्टए चन्दो ।
छट्ठो अ भग्गवगहो भूमिसुओ पञ्चमो कस्स ॥ ९ ॥

भण कस्स जम्मछट्ठो जीवो णवमो तहेअ सूरसुओ ।
जीअन्ते चन्दणए को सो गोवालदारअं हरइ ॥ १० ॥

[अरे रे वीरक-विशल्य-भीमाङ्गद-दण्डकालक-दण्डशूरप्रमुखाः

(*Entering in excitement*) Candanaka —Oh, you foremost among whom are Viraka, Visalya, Bhimangada, Dandakalaka [and] Dandasura !

Come on without fear [or, hesitation]; get things going quickly, make haste, so that Royal Glory would not be able to pass on to another dynasty ! (6)

And further !

In the gardens, in assemblies, on the roads, in the city, in the market-place and in hamlets, quickly search on every body (*tam tam*) or where [any] suspicion is aroused ! (7)

Oh, you Viraka, what [and] what are you pointing out to me ? You may speak without hesitation—who [is] he [that] is carrying off the cowherd-boy after breaking through the prison ? (8)

[In] whose [horoscope] [is] the sun [in] the eighth [mansion] ? And whose is the Moon the fourth, and the planet Venus the sixth, [and] Mars [the son of the Earth] the fifth ? (9)

Tell [me] whose [is] Jupiter sixth from the birth mansion, and like-wise too Saturn, the ninth ? When Candanaka is alive, who [is] he [who] would carry off the cow-herd-boy ? (10)

आगच्छत विश्वस्तास्त्वरित यत्नं लघु कुरुत ।
लक्ष्मीर्येन न राज्ञः प्रभवति गोत्रान्तरं गन्तुम् ॥

अपि च उद्यानेषु सभासु च मार्गे नगर्यामापणे घोषे ।
तं तमन्वेषयत त्वरितं शङ्का वा जायते यत्र ॥

रे रे वीरक किं किं दर्शयसि भणसि तावद्विश्रब्धम् ।
भित्त्वा च बन्धनकं कः स गोपालदारकं हरति ॥
कस्याष्टमो दिनकरः कस्य चतुर्थश्च वर्तते चन्द्रः ।
षष्ठश्च भार्गवग्रहो भूमिसुतः पञ्चमः कस्य ॥
भण कस्य जन्मषष्ठो जीवो नवमस्तथैव सूरसुतः ।
जीवति चन्दनके कः स गोपालदारकं हरति ॥]

वीरक —भट्ट चन्दणअ।

अवहरइ कोवि तुरिअं चन्दणअ सवामि तुज्झ हिअएण ।
जह अद्धुइददिणअरे गोवालअदारओ खुडिदो ॥ ११ ॥

[भट्ट चन्दनक

अपहरति कोऽपि त्वरितं चन्दनक शपे तव हृदयेन ।
यथार्धोदितदिनकरे गोपालकदारकः खुडितः ॥]

चेट —जाध गोणा जाध । [यात गावौ यातम् ।]

चन्दनक —(दृष्ट्वा) अरे र पेक्ख पेक्ख ।

ओहारिओ पवहणो वच्चइ मज्झेण राअमग्गस्स ।
एदं दाव विआरह कस्स कहिं पवसिओ पवहणो त्ति ॥ १२ ॥

[अरे रे पश्य पश्य ।

अपवारितं प्रवहणं व्रजति मध्येन राजमार्गस्य ।
एतत्तावद्विचारय कस्य कुत्र प्रेषितं प्रवहणमिति ॥]

Viraka —Soldier [or, Captain] Candanaka?

Somebody is quickly carrying him away Candanaka I swear by your heart, for [that] cowherd boy broke loose when the sun had half risen (11)

Ceta —Move on, bullocks move on.

Candanaka —(*Seeing*) Aye you ! See, see—

A closed car is passing along the middle of the king's highway Just investigate this, whose [and] where, the car is being sent. (12)

वीरकः—(अवलोक्य) अरे पवहणवाहआ मा दाव एवं पवहणं वाहेहि । कस्सकेरकं एदं पवहणम् । को वा इध आरूढो । कहिं वा वज्जदि । [अरे प्रवहणवाहक मा तावदेतत्प्रवहणं वाहय । कस्यैतत्प्रवहणम् । को वा इहारूढः । कुत्र वा व्रजति ।]

चेटः—एशे क्खु पवहणे अज्जचालुदत्ताहकेलके । इध अज्जआ वशन्तशेणा आलूढा । पुप्फकरण्डअं जिण्णुज्जाणं कीलिदुं चालुदत्तश्श णीअदि । [एतत्खलु प्रवहणमार्यचारुदत्तस्य । इहार्या वसन्तसेनारूढा । पुष्पकरण्डकं जीर्णोद्यानं क्रीडितुं चारुदत्तस्य नीयते ।]

वीरकः—(चन्दनकमुपसृत्य) एसो पवहणवाहओ भणादि—अज्जचारुदत्तस्स पवहणम् । वसन्तसेणा आरूढा । पुप्फकरण्डअं जिण्णुज्जाणं णीअदि त्ति । [एष प्रवहणवाहको भणति—आर्यचारुदत्तस्य प्रवहणम् । वसन्तसेनारूढा । पुष्पकरण्डकं जीर्णोद्यानं नीयते इति ।]

चन्दनकः—ता गच्छदु । [तद्गच्छतु ।]

वीरकः—अणवलोइदो ज्जेव । [अनवलोकित एव ।]

चन्दनकः—अध इं । [अथ किम् ।]

वीरकः—कस्स पच्चएण । [कस्य प्रत्ययेन ।]

चन्दनकः—अज्जचारुदत्तस्स । [आर्यचारुदत्तस्य ।]

Viraka :—(*Beholding*) O car-driver ! Do not just drive the car [further]. To whom does this car belong? And who again [is] mounted [or, seated] here? And where is [it] going ?

Ceta :—This [is] indeed the car of the noble Cārudatta; Lady Vasantasenā is seated up here; [and she] is being taken to the old garden Puṣpakaraṇḍaka, to sport with Cārudatta.

Viraka :—(*Approaching* Candanaka) This car-driver says —'The car [is] noble Cārudatta's; Vasantasenā [is] seated up; [she] is being carried to the old garden Puṣpakaraṇḍaka.'

Candanaka :—Then let it pass.

Viraka :—Without even being inspected ?

Candanaka :—Just so.

Viraka :—Trusting whom ?

Candanaka :—The noble Cārudatta.

२१ वीरकः—को अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवलोइद वज्जइ। [क आर्यचारुदत्तः का वा वसन्तसेना येनानवलोकितं व्रजति।]

चन्दनकः—अरे अज्जचारुदत्त ण जाणासि ण वा वसन्तसेणिअम्।
२४ जइ अज्जचारुदत्त वसन्तसेणिअ वा ण जाणासि ता गअणे जोण्हासहिद चन्द पि तुम ण जाणासि।

को तं गुणारविन्दं सीलमिअङ्कं जणो ण जाणादि।
आवण्णदुक्खमोक्खं चउसाअरसारअं रअणम् ॥ १३ ॥
दो ज्जेव पूअणीआ इह णअरीए तिलअभूदा अ।
अज्जा वसन्तसेणा धम्मणिही चारुदत्तो अ ॥ १४ ॥

[अरे आर्यचारुदत्तं न जानासि न वा वसन्तसेनाम्। यद्यार्यचारुदत्तं वसन्तसेनां वा न जानासि तदा गगने ज्योत्स्नासहितं चन्द्रमपि त्वं न जानासि।

३ कस्तं गुणारविन्दं शीलमृगाङ्कं जनो न जानाति।
आपन्नदुःखमोक्षं चतुःसागरसारं रत्नम् ॥
द्वावेव पूजनीयाविह नगर्यां तिलकभूतौ च।
६ आर्या वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥]

वीरकः—अरे चन्दणआ

Viraka —Who [is] the noble Cārudatta, or who, Vasantasenā either that [the car] goes uninspected ?

Candanaka —Oh do you not know the noble Cārudatta, nor again Vasantasenā ? If you do not know the noble Cārudatta or Vasantasenā either then you do not [as well] know even the moon along with the moon light in the sky !

What person does not know him, with lotus-like virtues, moon like character, [from whom comes] the relief of the grief of the distressed [and who is] the gem—the essence of the four oceans ! (13)

Only two [are] worthy of adoration and the ornament [that is, most distinguished] here in the city,—Lady Vasantasenā and Cārudatta the treasure of piety [or, right eousness] (14)

Viraka —O Candanaka,

जाणामि चारुदत्तं वसन्तसेणं अ सुट्ठु जाणामि ।
पत्ते अ राअकज्जे पिदरं वि अहं ण जाणामि ॥ १५ ॥

[अरे चन्दनक

जानामि चारुदत्तं वसन्तसेनां च सुष्ठु जानामि ।
प्राप्ते च राजकार्ये पितरमप्यहं न जानामि ॥]

आर्यकः—(स्वगतम्) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः

एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।
विवाहे च चितायां च यथा हुतभुजोर्द्वयोः ॥ १६ ॥

चन्दनकः—तुमं तन्तिलो सेणावई रण्णो पच्चइदो । एदे धारिदा मए बइल्ला । अवलोएहि । [त्वं तन्त्रिलः सेनापती राज्ञः प्रत्ययितः । एतौ धारितौ मया बलीवर्दौ । अवलोकय ।]

वीरकः—तुमं पि रण्णो पच्चइदो बलवई । ता तुमं ज्जेव अवलोएहि । [त्वमपि राज्ञः प्रत्ययितो बलपतिः । तस्मात्त्वमेवावलोकय ।]

चन्दनकः—मए अवलोइदं तुए अवलोइदं होदि । [मयावलोकितं त्वयावलोकितं भवति ।]

I know Cārudatta, and I know Vasantasenā [also] quite well But when the King's business is in question, I know not even my [own] father ! (15)

Āryaka :—(*To himself*) This [Vīraka] [is surely] my enemy in last birth; *this* [Candanaka] my friend in last birth; for—

Even in regard to the office for the same business, there [is] no equal disposition of these two, like [that] of the two fires,—[one] at the wedding and [one] at the funeral pyre. (16)

Candanaka :—You [are] the administrative head, Police-Chief trusted by the King. Here are these bullocks held by me; inspect [now]

Vīraka :—*You also* [*are*] *the Captain* [or, Colonel] *of the guards*, trusted by the King So, inspect you yourself.

Candanaka :—Would the inspection [carried out] by me be [as good as] an inspection by you ?

वीरक —जं तुए अवलोइदं तं रण्णा पालएण अवलोइदम् । [यत्त्वया वलोकितं तद्राज्ञा पालकेनावलोकितम् ।]

चन्दनक —अरे उण्णामेहि धुरम् । [अरे उन्नामय धुरम् ।]

(चेटस्तथा करोति)

आर्यक —(स्वगतम्) अपि रक्षिणो मामवलोकयन्ति । अशस्त्रश्चास्मि मन्दभाग्य । अथवा

भीमस्यानुकरिष्यामि बाहु शस्त्रं भविष्यति ।
वरं व्यायच्छतो मृत्युर्न गृहीतस्य बन्धने ॥ १७ ॥

अथवा साहसस्य तावदनवसर ।

(चन्दनको नाट्येन प्रवहणमारुह्यावलोकयति)

आर्यक —शरणागतोऽस्मि ।

चन्दनक —(संस्कृतमाश्रित्य) अभयं शरणागतस्य ।

आर्यक —

त्यजति किल तं जयश्रीर्जहति च मित्राणि बन्धुवर्गश्च ।
भवति च सदोपहास्यो य खलु शरणागतं त्यजति ॥ १८ ॥

Viraka —An inspection by you [would be] an inspection by King Palaka [himself]

Candanaka —Oh raise up the yoke [Ceta *does accordingly*

Aryaka — (*To himself*) Would the guards find me out ? I am again without a weapon luckless that I am ! Or rather,

I shall act like Bhima [my] arm would be the weapon, better death while fighting but not in a prison when captured (17)

Or rather [this is] not just [the proper] time for a rash act.

[Candanaka *gesticulating mounting the car beholds*

Aryaka —I approach [you] for protection !

Candanaka —(*Resorting to Sanskrit*) [I promise] safety to one approaching for protection !

Aryaka —

The goddess of victory indeed deserts him friends and kinsmen likewise give [him] up and he becomes a constant object of ridicule [lit fit to be ridiculed] who indeed deserts one approaching for protection ! (18)

चन्दनक:—कथ अज्जओ गोवालदारओ सेणवित्तासिदो विअ पक्खेरहो साउणिअस्स हत्थे णिवडिदो। (विचिन्त्य) एसो अणवराधो सरणागदो अज्जचारुदत्तस्स पवहण आरूढो पाणप्पदस्स मे अज्जसविलअस्स मित्तं। अण्णदो राअणिओओ। ता किं दाणि एत्थ जुत्तं अणुचिट्ठिदुम्। अधवा ज भोदु त भोदु। पढम ज्जेव अभअ दिण्णम्।

भीदाभअप्पदाण दत्तस्स परोवआररसिअस्स।
जइ होइ होउ णासो तहवि हु लोए गुणो ज्जेव ॥ १९ ॥

(सभयमवनीर्य) दिट्ठो अज्जो—(इत्यर्धोक्ते) ण अज्जआ वसन्तसेणा। तदो एसा भणादि—जुत्त णेदम् सरिस णेदम् ज अहं अज्जचारुदत्त अहिसारिदु गच्छन्ती राअमग्गे परिभूदा। [कथमार्यको गोपालदारकः श्येनवित्रासित इव पतत्रः शाकुनिकस्य हस्ते निपतितः। एषोऽनपराधः शरणागत आर्यचारुदत्तस्य प्रवहणमारूढः प्राणदस्य मे आर्यशर्विलकस्य मित्रम्। अन्यतो राजनियोगः। तत्किमिदानीमत्र युक्तमनुष्ठातुम्। अथवा यद्भवतु तद्भवतु। प्रथममेवाभय दत्तम्।

भीताभयप्रदान ददतः परोपकाररसिकस्य।
यदि भवति भवतु नाशस्तथापि खलु लोके गुण एव ॥

Candanaka —What! Aryaka, the cow herd boy, like a bird harassed by a hawk has fallen in the hands of a fowler! (*Thinking*) He [is] innocent has approached [me] for protection, got into the car of the noble Cārudatta, [and] is the friend of the noble Śarvilaka who saved my life [lit my life giver] on the other hand [there is] the King's office [that is, my duty as a King's officer] So what [is] now proper to do here? Or, let whatever is to happen, happen I have already promised [him] safety

If there be ruin [or destruction] let it be in the case of one who has granted safety [or freedom from fear] to one who is afraid and who is genuinely devoted to obliging others all the same [it would be considered] a merit itself, verily, in the world! (19)

(*Alighting in fear*) I have seen the noble one him—(*Leaving it half said*) no her ladyship Vasantasenā Well she says—'This [is] not proper, this [is] not becoming, that I should

दृष्ट आर्य — । न आर्या वसन्तसेना । तदेषा भणति—युक्त नेदम् सदृशं नेदम् यदहमार्यचारुदत्तमभिसर्तुं गच्छन्ती राजमार्गे परिभूता ।]

वीरक—चन्दणआ एत्थ मह संसओ समुप्पण्णो । [चन्दनक अत्र मे संशयः समुत्पन्नः ।]

चन्दनक—कध दे संसओ । [कथं ते संशयः ।]

वीरक—

संभमघग्घरकण्ठो तुमं पि जादो सि जं तुए भणिदम् ।
दिट्ठो मए क्खु अज्जो पुणो वि अज्जा वसन्तसेणेत्ति ॥२०॥

एत्थ मे अप्पच्चओ । [सम्भ्रमघर्घरकण्ठस्त्वमपि जातोऽसि यत्त्वया भणितम् ।
दृष्टो मया खल्वार्यः पुनरप्यार्या वसन्तसेनेति ॥
अत्र मेऽप्रत्ययः ।]

चन्दनक—अरे को अप्पच्चओ तुह । वअ दक्खिणत्ता अव्वत्तभासिणो । खस खत्ति खडो खडट्टोविलअ-कण्णाट-कण्ण-प्पावरणअ-दविड चोल-चीण-बब्बर-खेर-खान मुख मधुघादपहुदीणं मिलिच्छजादीणं अणेअदेसभासाभिण्णा जहेट्ठं मन्तआम दिट्ठो दिट्ठा वा अज्जो अज्जआ वा । [अरे कोऽप्रत्ययस्तव । वयं दाक्षिणात्या अव्यक्तभाषिणः । खस-खत्ति-कड-कडट्टोबिल-कर्णाट-कर्ण प्रावरण-द्रविड-चोल-चीन-बर्बर खेर-खान-मुख-मधुघातप्रभृतीनां म्लेच्छजातीनामनेकदेशभाषाभिज्ञा यथेष्टं मन्त्रयाम दृष्टो दृष्टा वा आर्य आर्या वा ।]

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be humiliated on the king's high way while going of my own accord to meet the noble Carudatta.'

Viraka —Candanaka, [some] suspicion has arisen [in] my [mind] here!

Candanaka —How a suspicion [in] your [mind]?

Viraka —You again had become one with a throat producing hoarse sound owing to excitement, when you said 'I have surely seen the noble one him' and again 'Her ladyship Vasantasena' (20)

Herein [lies] my disbelief

Candanaka —Oh, what [this] disbelief of yours We southerners [are] not very accurate [or, distinct] talkers We conversant as we are with the dialects of many countries of the Mleccha tribes such as Khasa, Khatti Kada Kadattobila, Karnata, Karna Pravarana Dravida, Cola China, Barbara, Khera, Khana, Mukha, Madhughata, speak out at our will 'Aryah drstah or drsta, Arya drstah or drsta.'

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१ विदम् ।

वीरकः—णं अहं पि पलोएमि । राअअण्णा एसा । अहं रण्णो पच्चइदो । [नन्वहमपि प्रलोकयामि । राजाज्ञैषा । अहं राज्ञः प्रत्ययितः ।]

चन्दनकः—ता किं अहं अप्पच्चइदो संवुत्तो । [तत्किमहमप्रत्ययितः संवृत्तः ।]

वीरकः—णं सामिणिओओ । [ननु स्वामिनियोगः ।]

चन्दनकः—(स्वगतम्) अज्जगोवालदारओ अज्जचारुदत्तस्स पवहणं अहिरुहिअ अवक्कमदि त्ति जइ कहिज्जदि तदो अज्जचारुदत्तो रण्णा सासिज्जइ । ता को एत्थ उवाओ । (विचिन्त्य) कण्णाटकलहप्पओअं करेमि । (प्रकाशम्) अरे वीरअ मए चन्दणकेण पलोइदं पुणो वि तुमं पलोएसि । को तुमम् । [आर्यगोपालदारक आर्यचारुदत्तस्य प्रवहणमधिरुह्यापक्रामतीति यदि कथ्यते तदार्यचारुदत्तो राज्ञा शास्यते । तत्कोऽत्रोपायः । ... कर्णाटकलहप्रयोगं करोमि । ...अरे वीरक मया चन्दनकेन प्रलोकितं पुनरपि त्वं प्रलोकयसि । कस्त्वम् ।]

वीरकः—अरे तुमं पि को । [अरे त्वमपि कः ।]

चन्दनकः—पूइज्जन्तो माणिज्जन्तो तुमं अप्पणो जादिं ण सुमरेसि । [पूज्यमानो मान्यमानस्त्वमात्मनो जातिं न स्मरसि ।]

वीरकः—(सक्रोधम्) अरे का मह जादी । [अरे का मम जातिः ।]

चन्दनकः—को भणउ । [को भणतु ।]

Viraka —I say, I also shall inspect [it] Such [is] the king's order. I am trusted by the king [or, I have the king's confidence]

Candanaka —Then, what, have I become untrustworthy?

Viraka —I say, [it is] the king's order

Candanaka —(*To himself*) If it is let known that the noble cow-herd-boy escaped by getting into the car of the noble Cārudatta, then the noble Cārudatta would be punished by the king So, what [is] the remedy here? (*Thinking*) I shall stage a quarrel as in the Karnata [country] (*Aloud*) O Vīraka, you [desire to] inspect again what has been [already] inspected by me, Candanaka! Who [are] you?

Viraka —Oh, who [are] you too?

Candanaka —Adorable, respectable [that] you [are, you] do not remember your own lineage?

Viraka :—(*With wrath*) Oh, what [is] my lineage?

Candanaka —Who could speak out?

वीरक—भणाउ। [भणतु।]

चन्दनक—अहवा ण भणामि।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण।
चिट्ठउ मह च्चिअ मणे किं च कइत्थेण भग्गेण ॥ २१ ॥

[अथवा न भणामि।

जानन्नपि खलु जातिं तव च न भणामि शीलविभवेन।
तिष्ठतु ममैव मनसि किं च कपित्थेन भग्नेन ॥]

वीरक—ण भणाउ भणाउ। [ननु भणतु भणतु।] (चन्दनक संज्ञां ददाति)

वीरक—अरे किं ण्णेदम्। [अरे किं न्विदम्।]

चन्दनक—

सिण्णसिलाअलहत्थो पुरिसाण कुच्चगण्ठिसठवणो।
कत्तरिवावुदहत्थो तुम पि सेणावई जादो ॥ २२ ॥

[शीर्णशिलातलहस्तः पुरुषाणां कूर्चग्रन्थिसंस्थापनः।
कर्तरीव्यापृतहस्तस्त्वमपि सेनापतिर्जातः ॥]

वीरक—अरे चन्दणआ तुम पि माणिज्जन्तो अप्पणोकेरिकं जादिं ण सुमरेसि। [अरे चन्दनक त्वमपि मान्यमान आत्मनो जातिं न स्मरसि।]

Viraka—Speak out

Candanaka—Or rather, I shall not speak out

Although knowing indeed about your lineage I shall not speak out owing to [my] glorious character [lit glory of character] Let it stay in my mind alone what [is the use] of breaking a Kapittha fruit? (21)

Viraka—I say, speak out speak out

[Candanaka *makes signs* (*suggestive of* Viraka s *lineage*)

Viraka—Oh, what possibly [is] this?

Candanaka—

With [your] hand [working] on a broken slab piece, arranging the knotted hair [or, beards] of men and the hand busy with the pair of scissors, you again have [now] become a Captain! (22)

Viraka—O Candanaka you too [O] adorable one do not remember your own lineage?

चन्दनकः—अरे का मह चन्दणअस्स चन्दविसुद्धस्स जादी । [अरे का मम चन्दनकस्य चन्द्रविशुद्धस्य जातिः ।] ६

वीरकः—को भणउ । [को भणतु ।]

चन्दनकः—भणउ भणउ । [भणतु भणतु ।] (वीरको नाट्येन संज्ञां ददाति) ६

चन्दनकः—अरे किं ण्णेदम् । [अरे किं न्विदम् ।]

वीरकः—अरे सुणाहि सुणाहि ।

जादी तुज्झ विसुद्धा मादा भेरी पिदा वि दे पडहो ।
दुम्मुह करडअभादा तुमं पि सेणावई जादो ॥ २३ ॥

[अरे शृणु शृणु ।

जातिस्तव विशुद्धा माता भेरी पितापि ते पटहः ।
दुर्मुख करटकभ्राता त्वमपि सेनापतिर्जातः ॥] ७

चन्दनकः—(सक्रोधम्) अहं चन्दणओ चम्मारओ । ता पलोएहि पवहणम् । [अहं चन्दनकश्चर्मकारः । तत्प्रलोकय प्रवहणम् ।]

वीरकः—अरे पवहणवाहआ पडिवत्तावेहि पवहणम् । पलोइस्सम् । [अरे ६ प्रवहणवाहक परिवर्तय प्रवहणम् । प्रलोकयिष्यामि ।]

Candanaka :—Oh, what [is] the lineage of me, Candanaka, pure as the moon ?

Viraka :—Who could speak out ?

Candanaka :—Speak out, speak out.

[Viraka *gesticulates making signs*

Candanaka :—Oh, what possibility [is] this ?

Viraka :—Oh, listen, listen.

Your lineage [is] pure [indeed] ! Mother a kettle-drum, father too a tabor ! [O] ill-faced one, you too with a crow [or, some musical instrument] for your brother, have [now] become a Captain ! (23)

Candanaka :—(*With wrath*) I, Candanaka, a shoe-maker ! Well, inspect the car.

Viraka :—O car-driver, turn round the car. I am going to inspect [it].

(चेटस्तथा करोति । वीरकः प्रवहणमारोढुमिच्छति । चन्दनकः सहसा केशेषु गृहीत्वा पातयति पादेन ताडयति च)

वीरकः—(सकोपमुत्थाय) अरे अहं तुए वीसत्थो राअणत्तिं करेन्तो सहसा केसेसु गेण्हिअ पादेन ताडिदो । ता सुणु रे अहिअरणमज्झे जइ दे चउरङ्गं ण कप्पावेमि तदो ण होमि वीरओ । [अरे अहं त्वया विश्वस्तो राजाज्ञप्तिं कुर्वन्सहसा केशेषु गृहीत्वा पादेन ताडितः । तच्छृणु रे अधिकरणमध्ये यदि ते चतुरङ्गं न कल्पयामि तदा न भवामि वीरकः ।]

चन्दनकः—अरे राअउलं अहिअरणं वा वच्च । किं तुए सुणअसरिसेण । [अरे राजकुलमधिकरणं वा व्रज । किं त्वया शुनकसदृशेन ।]

वीरकः—तह । [तथा ।] (इति निष्क्रान्तः)

चन्दनकः—(दिशोऽवलोक्य) गच्छ रे पवहणवाहआ गच्छ । जइ को वि पुच्छदि तदा भणसि—चन्दणअवीरएहिं अवलोइदं पवहणं वच्चइ । अज्जे वसन्तसेणे इमं च अहिण्णाणं दे देमि । [गच्छ रे प्रवहणवाहक गच्छ । यदि कोऽपि पृच्छति तदा भण चन्दनकवीरकाभ्यामवलोकितं प्रवहणं व्रजति । आर्ये वसन्तसेने इदं चाभिज्ञानं ते ददामि ।] (इति खड्गं प्रयच्छति)

आर्यकः—(खड्गं गृहीत्वा सहर्षमात्मगतम्)

[Ceta *does accordingly* Viraka *is on the point of mounting the car* Candanaka *suddenly grasping him by the hair, fells him down and kicks him*

Viraka —(*Rising up in anger*) Oh, I, the trusted [officer] while carrying out the king's order have been kicked by you, being suddenly seized by the hair ' So, listen you If I do not dissect you in four parts in the court of law, then I would not remain Viraka !

Candanaka —Oh, go to king's palace or to the court of law What [have I to do] with you resembling a dog ?

Viraka —All right. [*Exit*

Candanaka —(*Looking in all quarters*) Go you car-driver, go. If anybody asks, then say—'The car inspected by Candanaka and Viraka is allowed to pass [lit. passes] ' Lady Vasantasenā, I shall give you this memento [*Gives his sword*

Āryaka —(*Taking the sword, with joy to himself*)

अये शस्त्रं मया प्राप्तं स्पन्दते दक्षिणो भुजः ।
अनुकूलं च सकलं हन्त संरक्षितो ह्यहम् ॥ २४ ॥

चन्दनक—अज्जए

पत्थिअ मए विण्णविदा पच्चइदा चन्दणं पि सुमरेसि ।
ण भणामि एस लुद्धो णेहस्स रसेण बोल्लामो ॥ २५ ॥

[आर्ये अत्र मया विज्ञप्ता प्रत्ययिता चन्दनमपि स्मरसि ।
न भणाम्येष लुब्धः स्नेहस्य रसेन ब्रूमः ॥]

आर्यक—चन्दनश्चन्द्रशीलाढ्यो दैवादद्य सुहृन्मम ।
चन्दनं भोः स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥

चन्दनक—अभअं तुह देउ हरो विण्हू बम्हा रवी अ चन्दो अ ।
हत्तूण सत्तुवक्खं सुम्भणिसुम्भं जधा देवी ॥ २७ ॥

[अभयं तव ददातु हरो विष्णुर्ब्रह्मा रविश्च चन्द्रश्च ।
हत्वा शत्रुपक्षं शुम्भनिशुम्भौ यथा देवी ॥] (चेटः प्रवहणेन निष्क्रान्तः)

Ah I have secured a weapon ! [My] right arm is throbbing Everything again [has turned out to be] favourable ! Oh joy ! I have indeed been quite saved ! (24)

Candanaka —Madam

Now [I hope] you requested and convinced of [my] trustworthiness would be remembering Candanaka too Here I do not say this being greedy we say [so] out of [pure] sentiment of love (25)

Āryaka —

Candana rich in moon like character [has become] my friend to-day, by [good] luck. Oh I shall remember Candana if the prophecy of the sooth sayer [proves to be] true (26)

Candanaka —

May Hara Viṣṇu Brahmā, the Sun [and] the Moon grant you freedom from fear, killing the enemy side like Goddess Pārvatī] on killing Śumbha and Niśumbha. (27)

[*Exit* Ceṭa *with the car*

चन्दनक—(नेपथ्याभिमुखमवलोक्य) अरे णिक्कमन्तस्स मे पिअवअस्सो सव्विलओ पिट्ठदो ज्जेव अणुलग्गो गदो । भोदु । पधाणदण्डधारओ वीरओ राअपच्चअआरो विरोहिदो । ता जाव अहं पि पुत्तभादुपडिवुदो एदं ज्जेव अणुगच्छामि । [अरे निष्क्रमतो मम प्रियवयस्य शर्विलक पृष्ठत एवानुलग्नो गतः । भवतु । प्रधानदण्डधारको वीरको राजप्रत्ययकारो विरोधितः तद्यावदहमपि पुत्रभ्रातृपरिवृत एतमेवानुगच्छामि ।] (इति निष्क्रान्तः)

इति प्रवहणविपर्ययो नाम षष्ठोऽङ्कः ।

Candanaka —(*Looking towards the curtain*) Oh, my dear friend Sarvilaka has gone following close on the heels of [Aryaka] who has left off Well Viraka the Chief of the Police [and] trusted official of the king has been antagonised [by me] So I too along with [lit surrounded by] sons and brothers would be following him [Sarvilaka] alone [*Exit*

Here ends the Sixth Act called Pravahanaviparyaya

[*The interchange of the cars*]

(ततः प्रविशति चारुदत्तो विदूषकश्च)

विदूषकः—भो पेक्ख पेक्ख पुप्फकरण्डअजिण्णुज्जाणस्स सस्सिरीअदाम् । [भोः पश्य पश्य पुष्पकरण्डकजीर्णोद्यानस्य सश्रीकताम् ।]

चारुदत्तः—वयस्य एवमेतत् । तथाहि

वणिज इव भान्ति तरवः पण्यानीव स्थितानि कुसुमानि ।
शुल्कमिव साधयन्तो मधुकरपुरुषाः प्रविचरन्ति ॥ १ ॥

विदूषकः—भो इमं असक्कारमणीअं सिलाअलं उअविसदु भवम् । [भोः इदमसंस्काररमणीयं शिलातलमुपविशतु भवान् ।]

चारुदत्तः—(उपविश्य) वयस्य चिरयति वर्धमानकः ।

विदूषकः—भणिदो मए वड्ढमाणओ—वसन्तसेणिअं गेण्हिअ लहुं लहुं आअच्छेहि त्ति । [भणितो मया वर्धमानकः—वसन्तसेनां गृहीत्वा लघु लघ्वागच्छ इति ।]

चारुदत्तः—तत्किं चिरयति ।

ACT VII

(*Then enter* Cārudatta *and* Vidūṣaka)

Vidūṣaka :—Oh, see, see the loveliness of the Puṣpakaraṇḍaka old garden !

Cārudatta :—Friend, it [is] so. Thus—

The trees appear to be the merchants ; the flowers as though the articles for sale arranged ; men in the form of bees are moving about collecting as though the toll. (1)

Vidūṣaka :—Oh, may you sit down on this slab of stone charming without [any artificial] embellishment.

Cārudatta :—(*Sitting down*) Friend, Vardhamānaka is tarrying !

Vidūṣaka :—I told Vardhamānaka—'Taking Vasantasenā [with you] come very quickly.'

Cārudatta :—Then, why is he late?

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते
भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः ।
कर्मान्तोज्झितदारुवारितगतिर्मार्गान्तरं याचते
स्वैरं प्रेरितगोयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥

(प्रविश्य गुप्तार्यकप्रवहणस्थः) चेटः—जाध गोणा जाध । [यातं गावौ यातम् ।]

आर्यकः—(स्वगतम्)

नरपतिपुरुषाणां दर्शनाद्भीतभीतः
सनिगडचरणत्वात्सावशेषापसारः ।
अविदितमधिरूढो यामि साधोस्तु याने
परभृत इव नीडे रक्षितो वायसीभिः ॥ ३ ॥

अहो नगरात्सुदूरमपक्रान्तोऽस्मि । तत्किमस्मात्प्रवहणादवतीर्य वृक्षवाटिकागहनं प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कृतं वृक्षवाटिकागहनेन ।

[Is it that] a carriage is passing slowly in his front [and] he is waiting for room to pass it? [Or,] the axle being broken, he is effecting a change [of the axle, or, he is reeling about]? Or again, have the reins been broken? Or, with [his] course stopped by [logs etc of] wood left over on the completion of the [building] work, is he waiting for room being made on the road [for him to pass, or, is he seeking another round about road]? Or, is he just coming up unconcernedly [or, at will], slowly [or, leisurely] urging on the pair of bulls? (2)

(*Entering, seated in the car with* Āryaka *concealed therein*)

Ceṭa —Move on, bulls, move on

Āryaka .—(*To himself*)

Repeatedly frightened at the sight of the king's officers, with [my] escape not [quite] complete [lit. having something remaining] owing to my foot being in fetters, I am, however, journeying on, mounted on the vehicle of the good man, unknown, like a cuckoo reared up in the nest by the female crows! (3)

Oh, I have come a long way off from the city! Then shall I, alighting from this car, enter into the thicket of the grove of trees? Or, shall I see the owner of the car? Or, away with [the idea of entering into] the thicket of the grove of trees! His honour, the noble Cārudatta is indeed reported to be

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१...कर्मान्तो ।

अभ्युपपन्नवत्सलः खलु तत्रभवानार्यचारुदत्तः श्रूयते । तत्प्रत्यक्षीकृत्य गच्छामि ।

स तावदस्माद्व्यसनार्णवोत्थितं निरीक्ष्य साधुः समुपैति निर्वृतिम् ।
शरीरमेतद्गतमीदृशीं दशां धृतं मया तस्य महात्मनो गुणैः ॥ ४ ॥

चेटः—इदं तं उज्जाणम् । जाव उवसप्पामि । (उपसृत्य) अज्जमित्तेअ । [इदं तदुद्यानम् । यावदुपसर्पामि । आर्यमैत्रेय ।]

विदूषकः—भो पिअं दे णिवेदेमि । वड्ढमाणओ मन्तेदि । आगदाए वसन्तसेणाए होदव्वम् । [भो प्रियं ते निवेदयामि । वर्धमानको मन्त्रयते । आगतया वसन्तसेनया भवितव्यम् ।]

चारुदत्तः—प्रियं नः प्रियम् ।

विदूषकः—दासीए पुत्ता किं चिरइदो सि । [दास्याः पुत्र किं चिरायितोऽसि ।]

चेटः—अज्जमित्तेअ मा कुप्प । जाणत्थरके विसुमरिदं त्ति कदुअ गदागदिं करेन्ते चिलइदेम्हि । [आर्यमैत्रेय मा कुप्य । यानास्तरणं विस्मृतमिति कृत्वा गतागतिं कुर्वंश्चिरायितोऽस्मि ।]

चारुदत्तः—वर्धमानक परिवर्तय प्रवहणम् । सखे मैत्रेय अवतारय वसन्तसेनाम् ।

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very kind [lit. affectionate] towards those who approach him [for shelter]. So, having seen [him] with my own eyes, I shall go.

That good man indeed, on seeing [me] risen up from the ocean of this [recent] calamity, would feel greatly relieved [or, gratified]. Owing to the virtues of that high-souled one, has been saved [lit. held] by me this body reduced to such a [wretched] state. (4)

Ceta—This [is] that garden. I shall [now] approach. (*Approaching*) Noble Maitreya!

Vidūsaka—Oh, I am communicating to you something very agreeable. Vardhamānaka is speaking. Vasantasenā must have arrived!

Carudatta—Very agreeable to me, very agreeable.

Vidūsaka—Son of a whore, why have you been late?

Ceta—Noble Maitreya, do not be angry. Finding that the car cushions were forgotten, I was late, doing the going and coming [required to bring them].

Carudatta—Vardhamānaka, turn round the car. Friend Maitreya, assist [lit. make] Vasantasenā to alight.

१...सनान्नवोत्थित ।

विदूषकः—किं णिअडेण बद्धा से गोड्डा जेण सअं ण ओदरेदि । (उत्थाय प्रवहणमुद्घाट्य) भो ण वसन्तसेणा वसन्तसेणो क्खु एसो । [किं निगडेन बद्धावस्याः पादौ येन स्वयं नावतरति । ...भोः न वसन्तसेना वसन्तसेनः खल्वेषः ।]

चारुदत्तः—वयस्य अलं परिहासेन । न कालमपेक्षते स्नेहः । अथवा स्वयमेवावतारयामि । (इत्युत्तिष्ठति)

आर्यकः—(दृष्ट्वा) अये अयमेव प्रवहणस्वामी । न केवलं श्रुतिरमणीयो दृष्टिरमणीयोऽपि । हन्त रक्षितोऽस्मि ।

चारुदत्तः—(प्रवहणमधिरुह्य दृष्ट्वा च) अये तत्कोऽयम्

करिकरसमबाहुः सिंहपीनोन्नतांसः
पृथुतरसमवक्षास्ताम्रलोलायताक्षः ।
कथमिदमसमानं प्राप्त एवंविधो यो
वहति निगडमेकं पादलग्नं महात्मा ॥ ५ ॥

ततः को भवान् ।

आर्यकः—शरणागतो गोपालप्रकृतिरार्यकोऽस्मि ।

Vidūṣaka :—Are her feet bound down by chains, that she can not get down herself ? (*Rising up, opening the car*) Oh, no Vasantasenā ; [here is] indeed a Mr Vasantasena.

Cārudatta :—Friend, away with joking ! Affection brooks not delay Or rather, I shall myself make [her] alight [*Rises up*

Āryaka :—(*Seeing*) Oh, this one himself [is] the owner of the car. He is not merely charming to hear about, but charming to look at as well. Oh joy ! I am saved !

Cārudatta :—(*Mounting the car, and seeing*) Oh, then who [is] this one,

possessed of arms like the elephant's trunk, shoulders full and raised up like [those of] a lion, a very expansive and even chest, eyes reddish, tremulous and long,—how could such a high-souled person come to [suffer] this unmerited [state or humiliation] that he carries one fetter clinging to [his] foot ! (5)

Well, who [are] you ?

Āryaka :—I am Āryaka, born as a cowherd, approaching [you] for protection !

चारुदत्तः—किं घोषादानीय योऽसौ राज्ञा पालकेन बद्धः । १

आर्यकः—अथ किम् ।

चारुदत्तः—

विधिनैवोपनीतस्त्वं चक्षुर्विषयमागतः ।
अपि प्राणानहं जह्यां न तु त्वां शरणागतम् ॥ ६ ॥

(आर्यको हर्षं नाटयति)

चारुदत्तः—वर्धमानक चरणान्निगडमपनय ।

चेटः—जं अज्जो आणवेदि । (तथा कृत्वा) अज्ज अवणीदाइं णिग- ३
लाइं । [यदार्य आज्ञापयति । आर्य अपनीतानि निगडानि ।]

आर्यकः—स्नेहमयान्यन्यानि दृढतराणि दत्तानि ।

विदूषकः—समप्पेहि णिअडाइं । एसो वि मुक्को । संपदं अम्हे वच्चि ६
स्सामो । [समर्पयस्व निगडानि । एषोऽपि मुक्तः । साम्प्रतं वयं व्रजिष्यामः ।]

चारुदत्तः—धिक् शान्तम् ।

आर्यकः—सखे चारुदत्त अहमपि प्रणयेनेदं प्रवहणमारूढः । तत्क्ष- ९
न्तव्यम् ।

Carudatta—What the one who was bound down by King Palaka, after taking him away from the hamlet?

Āryaka—Just so

Cārudatta—

You have come within the range of [my] eyes, having been brought near [me] by fate itself, I shall abandon even my life, but not you who have approached [me] for protection! (6)

[Āryaka *gesticulates joy*

Cārudatta—Vardhamanaka, remove the fetter from [his] foot

Ceta—As the noble one commands (*Doing accordingly*) Sir, removed are the fetters

Āryaka—[But] other and stronger ones constituted of love, have been put on!

Vidūsaka—Be associated with fetters! This one again has been set free Now let us go

Cārudatta—Fie! Peace!

Āryaka—Friend Carudatta I too mounted this car out of high regard [for you] so, please excuse.

चारुदत्त —अलंकृतोऽस्मि स्वयग्राहप्रणयेन भवता ।

आर्यक —अभ्यनुज्ञातो भवता गन्तुमिच्छामि ।

चारुदत्त —गम्यताम् ।

आर्यक —भवतु अवतरामि ।

चारुदत्त —सख नावतरितव्यम् । प्रत्यग्रापनीतसंयमनस्य भवतोऽलघुसञ्चारा गति । सुलभपुरुषसञ्चारेऽस्मिन्प्रदेशे प्रवहण विश्वासमुत्पादयति । तत्प्रवहणेनैव गम्यताम् ।

आर्यक —यथाह भवान् ।

चारुदत्त —क्षेमेण व्रज बान्धवान्

आर्यक — ननु मया लब्धो भवान्बान्धवः

चारुदत्त —स्मर्तव्योऽस्मि कथान्तरेषु भवता

आर्यक — स्वात्मापि विस्मर्यते?

चारुदत्त —त्वां रक्षन्तु पथि प्रयान्तममराः

आर्यक — संरक्षितोऽहं त्वया

Cārudatta —I am [really] adorned by you with [this] voluntary regard [shown by you]

Āryaka —Permitted by you, I wish to go

Cārudatta —You may go

Āryaka —All right I shall alight.

Cārudatta —Friend, you must not get down Your gait would be a heavily restrained one owing to the *fetters being* [only] recently removed In this locality where people can move about freely, a car [again] would be creating confidence [that is would not give rise to any suspicion] So, [better] go by the car itself

Āryaka —As you say

Cārudatta —Safely repair to [your] kinsmen.

Āryaka —Surely I have secured a kinsman in *you* !

Cārudatta —I should be remembered by you in the course of conversations [1]

Āryaka —Can one s own self be forgotten ?

Cārudatta —May the gods protect you proceeding along the road !

Āryaka —I have been [already] well protected by you

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१ मनाग् ।

चारुदत्त—स्वैर्भाग्यैः परिरक्षितोऽसि

आर्यक— ननु हे तत्रापि हेतुर्भवान् ॥७॥

चारुदत्त—यत्नुश्रुते पालके महती रक्षा न वर्तते तच्छीघ्रमपक्रामतु भवान्।

आर्यक—एवं पुनर्दर्शनाय (इति निष्क्रान्तः)

चारुदत्त— १

कृत्वैवं मनुजपतेर्महद्व्यलीकं स्थातुं हि क्षणमपि न प्रशस्तमस्मिन्।
मैत्रेय क्षिप निगडं पुराणकूपे पश्येयुः क्षितिपतयो हि चारदृष्ट्या ॥८॥

(वामाक्षिस्पन्दनं सूचयित्वा) सखे मैत्रेय वसन्तसेनादर्शनोत्सुकोऽयं जनः। पश्य

अपश्यतोऽद्य तां कान्तां वामं स्फुरति लोचनम्।
अकारणपरित्रस्तं हृदयं व्यथते मम ॥९॥

तदेहि। गच्छावः। (परिक्रम्य) कथमभिमुखमनाभ्युदयिकं श्रमणकदर्शनम्।
(विचार्य) प्रविशत्वयमनेन पथा। वयमप्यनेनैव पथा गच्छाम। (निष्क्रान्तः)

इति आर्यकापहरणं नाम सप्तमोऽङ्कः। ३

Carudatta—You have been protected all round by your own good fortune

Āryaka—There too, surely you [are] the cause, Oh? (७)

Carudatta—Before a strict watch is initiated, when Palaka gets going may you depart [from here] quickly

Āryaka—Right! Au Revoir [*Exit*

Carudatta—

It [is] not advisable to stay here even for a moment, after having committed thus a great crime against the king Maitreya throw the fetter in the old well For, kings could see with the eyes of the spies (8)

(*Indicating the throbbing of the left eye*) Friend Maitreya, I [lit this person am] eager for the sight of Vasanta ena See—

[My] left eye is throbbing not having seen that beloved today my heart quite uneasy without [any] cause is feeling distre sed [all round] (9)

So, come, let us go (*Moving about*) What, [there is] the sight of a Buddhist monk, in front productive of misery! (*Thinking*) Let him enter by this path we on our part, would depart by th. [other] path itself [*Exit*

Here ends the Seventh Act called Āryakapaharaṇa

[Āryaka s escape]

अष्टमोऽङ्कः

(ततः प्रविशत्यार्द्रचीवरहस्तो भिक्षुः)

भिक्षुः—अज्ञा कलेध धम्मशंचअम् ।
शंजम्मध णिअपोट्टं णिच्च जग्गेध झाणपडहेण ।
विशमा इन्दिअचोला हलन्ति चिलशंचिदं धम्मम् ॥ १ ॥
अवि अ अणिच्चदाए पेक्खिअ णवलं दाव धम्माणं शलणम्हि ।
पञ्चजणा जेण मालिदा इत्थिअ मालिअ गाम लक्खिदे ।
अबले अ चण्डाल मालिदे अवशं वि शे णले शग्ग गाहदि ॥२॥
शिल मुण्डिदे तुण्ड मुण्डिदे चित्त ण मुण्डिदे कीश मुण्डिदे ।
जाह उण अ चित्त मुण्डिदे शाहु शुट्ठु शिल ताह मुण्डिदे ॥३॥
गिहिदकशाओदए एशे चीवले जाव एदं लट्ठिअशालकाहकेलके उज्जाणे पविशिअ पोक्खलिणीए पक्खालिअ लहुं लहु अवक्कमिश्शम् । [अज्ञाः कुरुत धर्मसंचयम् ।

ACT VIII

(*Then enter* Bhikṣu *with a wet rag in his hands*)

Bhikṣu —[O] fools, make a store of Dharma [piety].

Control well your belly, keep awake constantly by the drum of meditation, the dangerous thieves in the form of the sense-organs carry off long stored Dharma [piety] (1)

And further, observing [everything in its true colours] owing to [its] transitory nature, I just go to religious acts only for protection

That man undoubtedly enters heaven by whom are killed the five men [sense-organs], is saved the town {the body}, after killing the woman [Avidyā]—where is [then to be] killed the helpless Cāndala [Ahamkāra]? (2)

Head [is] shaved, face shaved, but [if] the mind [is] not shaved for what purpose is the shaving gone through? But, the head of that [man] is well shaved, whose mind again is properly shaved! (3)

This tattered garment [of mine has been] dipped in reddish coloured water just entering the garden of the king's brother.

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१ मज्ञा । २ अबले अ चण्डाल ।

संयच्छत निजोदरं नित्यं जागृत ध्यानपटहेन ।
विषमा इन्द्रियचौरा हरन्ति चिरसंचितं धर्मम् ॥
अपि च । अनित्यतया प्रेक्ष्य केवलं तावद्धर्मेण शरणमस्मि ।
पञ्चजना येन मारिताः स्त्रियं मारयित्वा ग्रामो रक्षितः ।
अबलश्च चण्डालो मारितोऽवश्यमपि स नरः स्वर्गं गाहते ॥
शिरो मुण्डितं तुण्डं मुण्डितं चित्तं न मुण्डितं किमर्थं मुण्डितम् ।
यस्य पुनश्च चित्तं मुण्डितं साधु सुष्ठु शिरस्तस्य मुण्डितम् ॥

गृहीतकषायोदकमेतच्चीवरम् यावदेतद्राष्ट्रियस्यालकस्योद्याने प्रविश्य पुष्करिण्यां प्रक्षाल्य लघु लघ्वपक्रमिष्यामि ।] (परिक्रम्य तथा करोति)

(नेपथ्ये) शकारः—चिट्ठ ले दुट्ठशमणका चिट्ठ । [तिष्ठ रे दुष्टश्रमणक तिष्ठ ।][१]

भिक्षुः—(दृष्ट्वा सभयम्) ही अविद् माणहे । एशे शे लाअश्शालशंठाणे आअदे । एक्केण भिक्खुणा अवलाहे किदे अण्णं पि जहिं जहिं भिक्खुं पेक्खदि तहिं तहिं गोणं विअ णासिं विन्धिअ ओवाहेदि । ता कहिं अशलणे शलणं गमिश्शम् । अधवा भट्टालके ज्जेव बुद्धे मे शलणे । [आश्चर्यम् । एष स राजश्यालसंस्थानक आगतः । एकेन भिक्षुणापराधे कृतेऽन्यमपि यत्र यत्र भिक्षुं पश्यति तत्र तत्र गामिव नासिकां विद्ध्वापवाहयति । तत्कुत्राशरणः शरणं गमिष्यामि । अथवा भट्टारक एव बुद्धो मे शरणम् ।]

(प्रविश्य खड्गेन विटेन सह) शकारः—चिट्ठ ले दुट्ठशमणका चिट्ठ । आपाणअमज्झपविट्ठश्श विअ लत्तमूलअश्श शीशं दे मोडइश्शम् । [तिष्ठ रे दुष्टश्रमणक तिष्ठ । आपानकमध्यप्रविष्टस्येव रक्तमूलकस्य शीर्षं ते भङ्क्ष्यामि ।] (इति ताडयति)

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in law and washing this in the lotus tank, I shall depart very quickly. (Moves about and does accordingly)

(Behind the curtain) Śakāra —Stay, you wicked monk, stay.

Bhikṣu —(Seeing, with fear) Ha! Alas! Here is the king's brother in law Saṃsthānaka coming. Because [some] one monk committed [some] offence, wherever he sees any other monk, him he drives out therefrom, like a bull, after boring a hole through the nose. So, helpless that I am, where shall I go for protection? Or, Lord Buddha himself [would be] my shelter!

(Entering, with Viṭa and the sword) Śakāra —Stay, you wicked monk, stay! I shall break your head, like [that] of a red radish ushered in the midst of a drinking party.

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१ ही अविद् माणहे ।

२४ विट—काणेलीमात न युक्त निर्वेदधृतकषाय भिक्षु ताडयितुम्। तत्किमनेन। इद तावत्सुखोपगम्यमुद्यान पश्यतु भवान्।

अशरणशरणप्रमोदभूतैर्वनतरुभि क्रियमाणचारुकर्म।
हृदयमिव दुरात्मनामगुप्त नवमिव राज्यमनिर्जितोपभोग्यम् ॥ ४ ॥

भिक्षु—शाअदम्। पशीदिदु उवाशके। [स्वागतम्। प्रसीदतूपासक ।]

शकार—भावे पश्व पेक्ख। आक्कोशदि मम्। [भाव पश्य पश्य। आक्रोशति माम्।]

विट—कि ब्रवीति।

शकार—उवाशके त्ति म भणादि। किं हग्गे णाविदे। [उपासक इति मा भणाति। किमह नापित ।]

विट—बुद्धोपासक इति भवन्त स्तौति।

शकार—थुणु शमणका थुणु। [स्तुहि श्रमणक स्तुहि।]

भिक्षु—तुम धण्णे तुम पुण्णे। [त्व धन्य त्व पुण्य ।]

Vita—Bastard [it is] not proper to b at a monk who has taken to red [garments] owing to dej ction [or d spair] So why [worry] about him? May you just have a look at this garden which can be approached with pleasure

[This garden has] charming deeds being done by the garden trees which afford protection and joy to those without protection [it is] unguarded [also uncontrolled] like the heart of the wicked and like a new [ly won] kingdom is fit to be enjoyed [being treated as though] unconquered [also without restraint] (4)

Bhiksu—Welcome Be pleased Upasaka [Buddha worshipper]!

Śakara—Bhāva see see He is railing at me

Vita—What does he say?

Sakāra—He calls me Uvāsaka' [a server] [Am] I a barber?

Vita—He praises you by saying [You are] a Buddha worshipper [or disciple]

Sakāra—Praise [me] monk praise [me]

Bhiksu—You [are] blessed you [are] holy

शकार —भावे धण्णे पुण्णे त्ति मं भणादि। किं हग्गे शलावके कोश्टके कुम्भकले वा। [भाव धन्य पुण्य इति मां भणति । किमहं श्रावक: कोष्ठः कुम्भकारो वा।] १२

विट —काणेलीमात ननु धन्यस्त्वं पुण्यस्त्वम् इति भवन्तं स्तौति ।

शकार —भावे ता कीश एशे इध आगदे। [भाव तत्किमर्थमेष इहागतः।]

भिक्षु —इदं चीवलं पक्खालिदुं। [इदं चीवरं प्रक्षालयितुम्।] १५

शकार—अले दुट्ठशमणका एशे मम बहिणीवदिणा शव्वुज्जाणाणं पवले पुप्फकलण्डुज्जाणे दिण्णे जहिं दाव शुणहका शिआला पाणिअं पिअन्ति। हग्गे वि पवलपुलिशे मणुश्शके ण ण्हाआमि। तहिं तुमं पुक्खलिणीए पुलाणकुलत्थजूशशवण्णाइं उद्दाणगन्धिआइं चीवलाइं पक्खालेशि। ता तुमं एक्कपहालिअं करेमि। [अरे दुष्टश्रमणक एतन्मम भगिनीपतिना सर्वोद्यानानां प्रवरं पुष्पकरण्डोद्यानं दत्तम् यत्र तावच्छुनका: शृगाला: पानीयं पिबन्ति। अहमपि प्रवरपुरुषो १८ २१ मनुष्यको न स्नामि। तत्र त्वं पुष्करिण्यां पुराणकुलित्थयूषसवर्णान्युग्रगन्धीनि चीवराणि प्रक्षालयसि। तत्त्वामेकप्रहारिकं करोमि।]

विट —काणेलीमात तथा तर्कयामि यथानेनाचिरप्रव्रजितेन भवितव्यम्। २४

शकार—कधं भावे जाणादि। [कथं भावो जानाति।]

Sakara —Bhava he calls me Dhanna Punna [Am] I an earthen pot [or a materialistic] a granary [or brick pond] or a potter?

Vita —Bastard I say, he praises you by saying You [are] blessed you [are] holy

Sakara —Bhāva then for what purpose has this one come here?

Bhiksu —To wash this garment.

Sakara —O wicked monk this Puspakarandaka [garden] the best of all gardens has been presented to me by the husband of my sister where again dogs and jackals drink water I too, a most excellent man a human being do not bathe [here] [And] there you [dare to] wash in the lotus pond tattered garments resembling in colour very old Kulittha broth and stinking horribly! So I shall finish you with one blow!

Vita —Bastard I guess that he must have taken to renunciation [only] recently

Śakara —How does Bhava know?

विटः—किमत्र ज्ञेयम् । पश्य

अद्याप्यस्य तथैव केशविरहाद्गौरी ललाटच्छवि-
कालस्याल्पतया च चीवरकृतः स्कन्धे न जातः किणः ।
नाभ्यस्ता च कषायवस्त्ररचना दूरं निगूढान्तरं
वस्त्रान्तं च पटोच्छ्रयात्प्रशिथिलं स्कन्धे न संतिष्ठते ॥ ५ ॥

भिक्षुः—उवाशके एव्वम् । अचिलपव्वजिदे हग्गे । [उपासक एवम् । अचिरप्रव्रजितोऽहम् ।]

शकारः—ता कीश तुमं जातमेत्तके ज्जेव ण पव्वजिदे । [तत्किमर्थं त्वं
3 जातमात्र एव न प्रव्रजितः ।] (इति ताडयति)

भिक्षुः—णमो बुद्धस्स । [नमो बुद्धाय ।]

विटः—किमनेन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

6 शकारः—अले चिट्ठ दाव जाव शंपधालेमि । [अरे तिष्ठ तावत् यावत्संप्रधारयामि ।]

विटः—केन सार्धम् ।

Vita —What is to be known here? See—

Even now the colour of [his] forehead is, exactly as before, yellowish white, [even] with the absence of [that is, shaving off] the hair owing to the time [elapsed] being short there is no scar produced on [his] shoulder, caused by [the use of] the monk garment, the get up of the reddish garments is again not [a sufficiently] practised one and the end of the garment which has concealed the middle part far down and loose owing to the bagginess of the cloth, does not stay well on [his] shoulder (5)

Bhiksu —Upasaka just so. I have [only] recently taken to renunciation

Sakāra —Then for what reason did you not take to renunciation the moment you were born? [*Beats him*

Bhiksu —A bow to Buddha

Vita —What [is the use] of beating this helpless [or, poor] fellow? Release [him] let [him] go.

Śakāra —Ave stay for a while while I hold a consultation.

Vita —With whom?

१ निगूढान्तरं दशयन्नपि शिथिलं ।

शकार —अत्तणो हडक्केण। [आत्मनो हृदयेन।]

विट —हन्त न गत।

शकार —पुत्तका हडक्का भस्टके पुत्तके एशे शमणके अवि णाम किं १२
गच्छदु किं चिस्टदु। (स्वगतम्) णावि गच्छदु णावि चिस्टदु। (प्रकाशम्)
भावे शमधालिदे मए हडक्केण शह। एशे मह हडक्के भणादि [पुत्रक हृदय
भट्टारक पुत्रक एष श्रमणकोऽपि नाम किं गच्छतु किं तिष्ठतु। नापि गच्छतु नापि १५
तिष्ठतु। भाव समधारितं मया हृदयेन सह। एतन्मम हृदयं भणति]

विट —किं ब्रवीति।

शकार —मावि गच्छदु मावि चिस्टदु। मावि ऊशशदु मावि णीशशदु। १८
इध ज्जेव झत्ति पडिअ मलेदु। [मापि गच्छतु मापि तिष्ठतु। माप्युच्छ्वसितु मापि
निश्वसितु। इहैव झटिति पतित्वा म्रियताम्।]

भिक्षु —णमो बुद्धस्स। शलणागदम्हि। [नमो बुद्धाय। शरणागतोऽस्मि।] १९

विट —गच्छतु।

शकार —ण शमएण। [ननु समयेन।]

विट —कीदृशः समयः। २०

शकार —तधा कद्दमं फेलदु जधा पाणिअं पङ्काइलं ण होदि। अधवा
पाणिअं पुञ्जीकदुअ कद्दमे फेलदु। [तथा कर्दमं प्रक्षिपतु यथा पानीयं पङ्काविलं
न भवति। अथवा पानीयं पुञ्जीकृत्य कर्दमे क्षिपतु।] २१

Sakara —With [my] own heart

Vita —Alas! He has not gone [or is not going]!

Sakara —Darling heart lord dear son. The monk again—should he indeed go [or] should he stay? (*To himself*) Let [him] neither go nor stay. (*Aloud*) Bhāva, I have held consultation with [my] heart. This [is what] my heart says—

Vita —What does it speak out?

Sakara —Le [him] neither go nor stay. Let [him] neither breathe in nor breath out. Let [him] die in this very place, falling down suddenly.

Bhiksu —A bow to Buddha. I approach [you] for protection.

Vita —Let [him] go.

Sakara —Surely, on a condition.

Vita —What sort of condition?

Sakara —Let [him] throw about mud [in water] in such a way that the water would not become muddy [or dirty with mud] or let him throw water [after] making a heap of it in the mud.

विटः—अहो मूर्खता ।

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः ।
मांसवृक्षैरियं मूर्खैर्भाराक्रान्ता वसुंधरा ॥ ६ ॥

(भिक्षुर्नाट्येनाक्रोशति)

शकारः—किं भणादि । [किं भणति ।]

३ विटः—स्तौति भवन्तम् ।

शकारः—थुणु थुणु । पुणो वि थुणु । [स्तुहि स्तुहि । पुनरपि स्तुहि ।]

(तथा कृत्वा निष्क्रान्तो भिक्षुः ।)

५ विटः—काणेलीमातः पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षाः फलपुष्पशोभिताः कठोरनिष्पन्दलतोपवेष्टिताः ।
नृपाज्ञया रक्षिजनेन पालिता नराः सदारा इव यान्ति निर्वृतिम् ॥७॥

शकारः—शुट्ठु भावे भणादि ।

बहुकुसुमविचित्तिदा अ भूमी कुसुमभलेण विणामिदा अ लुक्खा ।
दुमशिहललदाअलम्बमाणा पणशफला विअ वाणला ललन्ति ॥८॥

Vita.—Oh, the folly !

This earth is overwhelmed [or, loaded] with weight by [these] fools, with mind and acts perverse, with forms [or, bodies] like pieces of slabs of stone, [and who are as though] trees of flesh ! (6)

[Bhiksu *gesticulates cursing*

Śakāra.—What does he say ?

Vita.—He praises you.

Śakāra :—Praise, praise. Do praise once again.

[*Doing accordingly, exit* Bhiksu

Vita.—Bastard, see the beauty of the garden.

These trees again, adorned with fruits and flowers, entwined by mature and motionless creepers, [and] looked after by watchmen, by the king's order, are securing bliss, like men with [their] wives. (7)

Śakāra.—Bhāva has said well.

The ground [is] variegated on account of many flowers [fallen thereon] and the trees are bent down by the weight of flowers [and] the monkeys hanging down from the creepers at the tops of the trees are dangling about like the Panasa fruits. (8)

[सुष्ठु भावो भणति ।

बहुकुसुमविचित्रिता च भूमिः कुसुमभरेण विनामिताश्च वृक्षाः ।
द्रुमशिखरलतावलम्बमानाः पनसफलानीव वानरा ललन्ति ॥] १

विटः—काणेलीमातः इदं शिलातलमध्यास्यताम् ।

शकारः—एशे म्हि आशिदे । (इति विटेन सहोपविशति) भावे अज्ज वि तं वशन्तशेणिअं शुमलामि । दुज्जणवअणं विअ हडक्कादो ण ओशलदि । ६ [एषोऽस्म्यासितः । ... भाव अद्यापि ता वसन्तसेना स्मरामि । दुर्जनवचनमिव हृदयान्नापसरति ।]

विटः—(स्वगतम्) तथा निरस्तोऽपि स्मरति ताम् । अथवा ५

स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः ।
सत्पुरुषस्य स एव तु भवति मृदुर्नैव वा भवति ॥ ९ ॥

शकारः—भावे का वि वेला थावलकचेडश्श भणिदश्श पवहणं गेण्हिअ लहुं लहुं आअच्छे त्ति । अज्ज वि ण आअच्छदि त्ति चिलम्हि बुभुक्खिदे । मज्झण्हे ण शक्कीअदि पादेहिं गन्तुम् । ता पेक्ख पेक्ख ५

णहमज्झगदे शूले दुप्पेक्खे कुविदवाणलशालिच्छे ।
भूमी दड्ढशलीला हदपुत्तशदेव्व गन्धाली ॥ १० ॥

[भाव कापि वेला स्थावरकचेटस्य भणितस्य प्रवहणं गृहीत्वा लघु लघ्वागच्छ इति । अद्यापि नागच्छतीति चिरमस्मि बुभुक्षितः । मध्याह्ने न शक्यते पादाभ्यां गन्तुम् । तत्पश्य पश्य १

Viṭa :—Bastard, pray, sit down on this slab of stone.

Śakāra :—Here am I seated. (*Sits down along with* Viṭa). Bhāva, even now I do [continue to] remember that Vasantasenā. Like the words of a wicked man, she can not get out of [my] heart

Viṭa :—(*To himself*) Though spurned in that [convincing] way, he [still] remembers her Or rather,

The passion of bad [or, low] people treated with contempt by women, waxes ; the same, however, in the case of good men, becomes less ardent [or, cools down], or even ceases to exist. (9)

Śakāra —What a [long] time since I told Sthāvaraka Ceṭa—'Taking the car, come very quickly.' Because he does not even now come, I have been [feeling] hungry for a long time It is not possible to go on foot at mid-day. Just see, see—

नभोमध्यगतः सूर्यो दुष्प्रेक्ष्यः कुपितवानरसदृक्षः ।
भूमिर्दृढसंतप्ता हतपुत्रशतेव गान्धारी ॥]

६ विटः—एवमेतत् ।

छायासु प्रतिमुक्तशष्पकवलं निद्रायते गोकुलं
तृष्णार्तैश्च निपीयते वनमृगैरुष्णं पयः सारसम् ।
संतापादतिशङ्कितैर्न नगरीमार्गो नरैः सेव्यते
तप्तां भूमिमपास्य च प्रवहणं मन्ये क्वचित्संस्थितम् ॥ ११ ॥

शकारः—भावे

शिलशि मम णिलीणे भाव शुज्जश्श पादे
शउणिखगविहङ्गा लुक्खशाहाशु लीणा ।
णलपुलिशमणुश्शा उण्हदीहं शशन्ता
घलशलणणिशण्णा आदवं णिव्वहन्ति ॥ १२ ॥

भावे अज्ज वि शे चेडे णाअच्छदि । अत्तणो विणोदणणिमित्तं किं पि गाइश्शम् । (इति गायति) भावे भावे शुदं तुए जं मए गाइदम् । [भाव

३ शिरसि मम निर्लीनो भाव सूर्यस्य पादः शकुनिखगविहङ्गा वृक्षशाखासु लीनाः ।
नरपुरुषमनुष्या उष्णदीर्घं श्वसन्तो गृहशरणनिषण्णा आतपं निर्वहन्ति ॥

The sun occupying the middle [region] of the sky [is] difficult to look at, resembling an angry monkey The ground [is] exceedingly heated [also, extremely distressed] like Gāndhārī with [her] hundred sons killed (10)

Viṭa —It [is] so

The herd of cows [or, bulls], with mouthfuls of grass let fall, is sleeping in shades, and by the forest-deer distressed by thirst, is being drunk the hot water in the lake, the road to the city is not being used by men extremely uneasy owing to the great heat I think the car is halting somewhere, leaving the heated region (11)

Śakāra :—Bhāva,

The sun's ray has rested, [O] Bhāva, on my head; birds, winged creatures, sky-movers are resting on the branches of trees; men, human beings and people, sighing hot and long, resting in houses and abodes are passing off the sun's heat (12)

भाव अद्यापि स चेटो नागच्छति। आत्मनो विनोदननिमित्तं किमपि गास्यामि। ..भाव भाव श्रुतं त्वया यन्मया गीतम्।]

विटः—किमुच्यते। गन्धर्वो भवान्।

शकारः—कथं गन्धव्वे ण भविश्शम्।

हिङ्गुज्जले जीलकभद्दमुस्ते वचाह गण्ठी शगुडा अ शुण्ठी।
एशे मए शेविद गन्धजुत्ती कध ण हग्गे महुलश्शले त्ति॥ १३॥

भावे पुणो वि दाव गाइश्शम्। (तथा करोति) भावे भावे शुदं तुए जं मए गाइदम्। [कथं गन्धर्वो न भविष्यामि।

हिङ्गूज्ज्वला जीरकभद्रमुस्ता वचाया ग्रन्थिः सगुडा च शुण्ठी।
एषा मया सेविता गन्धयुक्तिः कथं नाहं मधुरस्वर इति॥

भाव पुनरपि तावद्गास्यामि। ...भाव भाव श्रुतं त्वया यन्मया गीतम्।]

विटः—किमुच्यते। गन्धर्वो भवान्।

शकारः—कथं गन्धव्वे ण भवामि।

हिङ्गुज्जले दिण्णमलीचचुण्णे वग्घालिदे तेल्लघिएण मिश्शे।
भुत्ते मए पालहुदीअमंशे कधं ण हग्गे महुलश्शलेत्ति॥ १४॥

भावे अज्जवि चेडे णाअच्छदि। [कथं गन्धर्वो न भवामि।

Bhava, even now that Ceta is not coming! I shall sing something or other for the sake of my diversion (*Sings*) Bhava, Bhāva, did you hear what was sung by me?

Vita—What need be said? You [are] a [veritable] Gandharva!

Śakāra:—How should I not be a Gandharva?

Cumin seed and orris root brightened with Hingu and the root of Vaca and ginger with Guda—this fragrant mixture has been taken by me, how could I not be [then] sweet-voiced? (13)

Bhava, I shall just sing once again (*Does accordingly*) Bhāva, Bhāva, did you hear what was sung by me?

Vita—What need be said? you [are] a [veritable] Gandharva

Sakāra—How should I not be a Gandharva?

I have eaten the flesh of a cuckoo, brightened with Hingu, with the Marica powder added, fried in ghee, and mixed with oil and Ghrta, how [then] could I not be sweet-voiced? (14)

Bhāva, even now the Ceta has not come!

■

हिङ्गूज्ज्वल दत्तमरीचचूर्ण व्याघारित तैलघृतेन मिश्रम् ।
भुक्त मया पारभृतीयमास कथ नाह मधुरस्वर इति ॥

भाव अद्यापि चेटो नागच्छति ।]

विट'—स्वस्थो भवतु भवान् । सप्रत्येवागमिष्यति ।

(तत प्रविशति प्रवहणाधिरूढा वसन्तसेना चेटश्च)

चेट —भीद् क्खु हग्ग । मज्झण्हिके शुज्जे । मा दाणि कुविदे ठाअ शालशठाण हुविश्शदि । ता तुलिद वहामि । जाघ गोणा जाघ । [भीत खल्वहम् । माध्याह्निक' सूर्य । मेदानीं कुपितो राजश्यालसंस्थानको भविष्यति । तत्त्वरित वहामि । यात गावो यातम् ।

वसन्तसेना—हद्धी हद्धी । ण क्खु वड्ढमाणअस्स अअ सरसजोओ । किं ण्णेदम । कि णु क्खु अज्जचारुदत्तेण वाहणपरिस्सम परिहरन्तेण अण्णो मणुस्सो अण्ण पवहण पेसिद भविस्सदि । फुरदि दाहिण लोअणम् । वेवदि मे हिअअम् । सुण्णाओ दिसाओ । सव्वं ज्जेव विसट्ठुल पेक्खामि । [हा धिक् हा धिक् । न खलु वर्धमानकस्यायं स्वरसंयोग । किं चिन्दम् । किं नु खल्वार्यचारुदत्तेन वाहनपरिश्रम परिहरता यो मनुष्योऽन्यत्प्रवहण प्रेषित भविष्यति । स्फुरति दक्षिण लोचनम् । वेपते मे हृदयम् । शून्या दिश । सर्वमेव विसंष्ठुल पश्यामि ।]

शकार—(नेमिघोषमाकर्ण्य) भावे भावे आगदे पवहणे । [भाव भाव आगत प्रवहणम् ।]

Vita —Be you at ease He would be coming just now

(*Then is discovered* Vasantasenā *seated in the car and* Ceta)

Ceta —I am indeed afraid The sun [is one] of mid day I hope the king s brother in law Samsthānaka would not be now angry So I shall drive on quickly Move on bulls move on

Vasantasena —Alas Oh fie! This [is] not indeed the voice of Vardhamanaka What indeed [is] this? Could it indeed be that ano her man and another car have been sent by the noble Cārudatta [wishing] to avoid [additional] fatigue to the driving animal? [My] right eye throbs my heart is trembling quarters [seem to be] void, everything indeed see I to be at sixes and sevens [or topsy turvy]

Śakara —(*Listening to the noise of the rims*) Bhāva Bhāva, the car is come

विट:—कथं जानासि ।

शकार:—किं ण पेक्खशि भावे । घुड्घुअले विअ घुळघुळाअमाणे ळक्खी- २१
अदि । [किं न पश्यति भावः । वृद्धशूकर इव घुघुरायमाणं लक्ष्यते ।]

विट:—(दृष्ट्वा) साधु लक्षितम् । अयमागतः ।

शकार:—पुत्तका थावलका चेडा आगदे शि । [पुत्रक स्थावरक २४
चेट आगतोऽसि ।]

चेट:—अध इं [अथ किम् ।]

शकार:—पवहणे वि आगदे । [प्रवहणमप्यागतम् ।] २५

चेट:—अध इं । [अथ किम् ।]

शकार:—गोणा वि आगदे । [वृषभावप्यागतौ ।]

चेट:—अध इं । [अथ किम् ।] १

शकार:—तुमं पि आगदे । [त्वमप्यागतः ।]

चेट:—(सहासम्) भट्टके अहं पि आगदे । [भट्टारक अहमप्यागतः ।]

शकार:—ता पवेशेहि पवहणम् । [तत्प्रवेशय प्रवहणम् ।] ११

चेट:—कदलेण मग्गेण । [कतरेण मार्गेण ।]

शकार:—एदेण ज्जेव पाआलखण्डेण । [एतेनैव प्राकारखण्डेन ।]

चेट:—भट्टके गोणा मलेन्ति । पवहणे वि भज्जेदि । हगे वि चेडे ३६
मलामि । [भट्टारक वृषभौ म्रियेते । प्रवहणमपि भज्यते । अहमपि चेटो म्रिये ।]

Vita :—How do you know?

Śakāra :—Can you not see, Bhāva? It looks like croaking [lit. producing a *ghurghuru* sound like] an aged hog

Vita :—(*Seeing*) Well marked! Here [he has] come

Śakāra :—Dear son, Sthāvaraka Ceṭa, have you come?

Ceṭa :—Just so

Śakāra —The car also come?

Ceṭa —Just so

Śakāra :—Bulls also come?

Ceṭa —Just so

Śakāra :—You also come?

Ceṭa :—(*With a laugh*) Master, I too have come!

Śakāra :—Then bring in the car

Ceṭa :—By which way?

Śakāra :—By this very broken portion of the wall.

Ceṭa —Master, the bulls would die, the car too would be smashed, and I also, Ceṭa would die

शकार—अले लाअशालके हग्गे। गोणा मले अवले कीणिश्शम्। पवहणे भग्गे अवल घडाइश्शम्। तुमं मले अण्णे पवहणवाहके हुविश्शदि। [अरे राजश्यालकोऽहम्। वृषभौ मृतौ अपरौ क्रेष्यामि। प्रवहण भग्नम् अपर कारयिष्यामि। त्व मृत अन्य प्रवहणवाहको भविष्यति।]

चेट—शव्व उववण्ण हुविश्शदि। हग्गे अत्तणकेलके ण हुविश्शम्। [सर्वमुपपन्न भविष्यति। अहमात्मीयो न भविष्यामि।]

शकार—अले शव्व पि णश्शदु। पाआलखण्डेण पवेशेहि पवहणम्। [अरे सर्वमपि नश्यतु। प्राकारखण्डेन प्रवेशय प्रवहणम्।]

चेट—भिज्ज ल पवहण शम शामिणा भिज्ज। अण्णे पवहणे भोदु। भट्टके गदुअ णिवेदेमि। (प्रविश्य) कध ण भग्गे। भट्टक एशे उवत्थिदे पवहणे। [विभज्यस्व रे प्रवहण सम स्वामिना विभज्यस्व। अन्यत्प्रवहण भवतु। भट्टारक गत्वा निवेदयामि। कथ न भग्नम्। भट्टारक एतदुपस्थित प्रवहणम्।]

शकार—ण छिण्णा गोणा। ण मला लज्जू। तुम पि ण मले। [न छिन्नौ वृषभौ। न मृता रज्जव। त्वमपि न मृत।]

चेट—अध इ। [अथ किम्।]

शकार—भाव आअच्छ। पवहण पेक्खामो। भावे तुम पि म गुलु पलमगुलु। पेक्खीअशि शादलके अब्भन्तलकेत्ति पुलक्कलण्णीएति। तुम दाव पव

Sakara —Oh I [am] the king s brother in law [If] the bulls [are] dead I shall buy another pair of the 1 [If] the car [is] smashed up I shall have another made [If] you [are] dead there would be another car driver

Ceta —Every thing would turn out all right {The only flaw would be} I would not be belonging to myself [that is I would lose myself]

Sakara —Oh let even everything perish Bring in the car by the broken portion of the wall

Ceta —Break into pieces O car break into pieces a ong with the master! Let there be another car Going to the master, I shall inform him [duly] (*Entering*) What! No broken! Master here has the car co ne

Sakara —Bulls not snapped? Reins not dead? You too, not dead?

Ceta —Just so

Sakara —Bhāva come Let us [two] see the car Bhāva, you again [are] my preceptor preceptor *par excellence* You are

हणं अग्गदो अहिलुह । [भाव आगच्छ । प्रवहण पश्यात. । भाव त्वमपि मम गुरुः परमगुरुः । प्रेक्ष्यसे सादरको(ऽ)भ्यन्तरक इति पुरस्करणीय इति । तत् शीघ्रप्रवहणमग्रतोऽधिरोह ।]

विट.—एवं भवतु । (इत्यारोहति)

शकारः—अथवा चिट्ठ तुमम् । तुह बप्पकेलके पवहणे जेण तुमं अग्गदो अहिलुहशि । हग्गे पवहणशामी । अग्गदो पवहणं अहिलुहामि । [अथवा तिष्ठ त्वम् । तव पितृसम्बन्धि प्रवहणम् येन त्वमग्रतोऽधिरोहसि । अहं प्रवहणस्वामी । अग्रतः प्रवहणमधिरोहामि ।]

विट.—भवानेव ब्रवीति ।

शकारः—जइ वि हग्गे एव्वं भणामि तधा वि तुह एशे आचले अहिलुह भट्टके त्ति भणिदुम् । [यद्यप्यहमेवं भणामि तथापि तवैष आचारः अधिरोह भट्टारक इति भणितुम् ।]

विटः—आरोहतु भवान् ।

शकारः—एशे शंपदं अहिलुहामि । पुत्तका थावलका चेडा पलिवत्तावेहि पवहणम् । [एष साम्प्रतमधिरोहामि । पुत्रक स्थावरक चेट परिवर्तय प्रवहणम् ।]

चेटः—(परावर्त्य) अहिलुहदु भट्टालके । [अधिरोहतु भट्टारकः ।]

शकारः—(अधिरुह्यावलोक्य च शंकां नाटयित्वा त्वरितमवतीर्य विटं कण्ठेऽवलम्ब्य) भावे भावे मलेशि मलेशि । पवहणाधिलूढा लक्खशी चोले वा पडि

looked upon [by me] with regard, as an intimate friend, as one fit to be honoured So, just ascend you the car ahead [of me]

Vita —Let it be so [*Moves off to ascend*

Śakāra —Or rather, stay you [where you are] [Is] the car belonging to your father that you are mounting [it] ahead [of me]? I [am] the owner of the car, I shall mount the car before [you, or, first]

Vita —You told me so [to mount the car first]

Sakāra —Even if I said that, still it was proper etiquette for you to say 'Master, [please] ascend [first]

Vita —May your honour ascend

Sakāra —Here I shall ascend now Dear son Sthavaraka Ceta, turn round the car

Ceta —(*Turning it round*) May the master ascend

Sakāra —(*Mounting up and beholding gesticulating fear, hastily alighting clasping Vita by the neck*) Bhava Bhava! You are

1 भवानेव । 2 त्रस ।

वशदि। ता जइ लक्खशी तदो उभे वि मुशे। अध चोले तदो उभे वि खज्जे।
[भाव भाव मृतोऽसि मृतोऽसि। प्रवहणाधिरूढा राक्षसी चौरो वा प्रतिवसति। तद्यदि
७५ राक्षसी तदोभावपि मुषितौ। अथ चौरः तदोभावपि खादितौ।]

विट—न भेतव्यम्। कुतोऽत्र वृषभयाने राक्षस्याः संचारः। मा नाम ते मध्याह्नार्कतापाच्छिन्नदृष्टेः स्थावरकस्य सकञ्चुकां छायां दृष्ट्वा भ्रान्तिरुत्पन्ना।

७८ शकार—पुत्तका थावलका चेडा जीवेशि [पुत्रक स्थावरक चेट जीवसि।]

चेट—अध इं। [अथ किम्।]

शकार—भावे पवहणाधिलूढा इत्थिआ पडिवशदि। ता अवलोएहि।
८१ [भाव प्रवहणाधिरूढा स्त्री प्रतिवसति। तदवलोकय।]

विट—कथं स्त्री।

अवनतशिरसः प्रयाम शीघ्रं पथि वृषभा इव वर्षताडिताक्षाः।
मम हि सदसि गौरवप्रियस्य कुलजनदर्शनकातरं हि चक्षुः॥१५॥

वसन्तसेना—(सविस्मयमात्मगतम्) कधं मम णअणाणं आआसओ ज्जेव राअसालओ। ता संसइदम्हि मन्दभाआ। एसा दाणिं मम मन्दभाइणीए

dead you are dead There abides occupying the car a demoness or a thief So, if [it is] a demoness we both are stolen away, if a thief then we both are eaten up!

Vita —Be not afraid How [could there be] a movement [or, roaming about] by a demoness here in this bullock-car? Could it not be that [this] delusion was produced in you with [your] eyes dazzled by the heat of the mid day-sun on seeing the shadow of Sthavaraka with [his] cloak?

Sakāra —Dear son, Sthāvara Ceta are you alive?

Ceta —Just so.

Sakāra —Bhāva there abides a woman occupying the car. So look into it

Vita —What A woman

Let us quickly pass by the road, with heads hung down like bullocks with eyes struck by the [showers of] rain, for [illegible] own to [illegible] aid (or, [illegible] (15)

Vasantasenā —(*In amazement, to herself*) What! [It is] the king's brother in law who causes only annoyance to [my] eyes! So, I am in danger, luckless that I am! Now this my

१ अवसर। २ भिन्न सकञ्चुकां।

ऊसरखेत्तपडिदो विअ बीअमुट्ठी णिप्फलो इध आगमणो संवुत्तो । ता किं एत्थ करइस्सम् । [कथं मम नयनयोरायासकर एष राजश्यालः । तत्सशयितास्मि मन्दभाग्या । एतदिदानीं मम मन्दभागिन्या ऊषरक्षेत्रपतित इव बीजमुष्टिर्निष्फलमिहागमनं संवृत्तम् । तत्किमत्र करिष्यामि ।]

शकारः—काहले क्खु एशे वुड्ढचेडे पवहणं णावलोएदि । भावे आलोएहि पवहणम् । [कातरः खल्वेष वृद्धचेटः प्रवहणं नावलोकयति । भाव आलोकय प्रवहणम् ।]

विटः—को दोषः । भवतु । एवं तावत् ।

शकारः—कधम् शिआला उड्डेन्ति वाअशा वश्चन्ति । ता जाव भावे अक्खीहिं भक्खीअदि दन्तेहिं पेक्खीअदि ताव हग्गे पलाइश्शम् । [कथम् शृगाला उड्डीयन्ते वायसा व्रजन्ति । तद्यावद्भावोऽक्षिभ्यां भक्ष्यते दन्तैः प्रेक्ष्यते तावदहं पलायिष्ये ।]

विटः—(वसन्तसेनां दृष्ट्वा । सविषादमात्मगतम्) कथमये मृगी व्याघ्रमनुसरति । भोः कष्टम् ।

शरच्चन्द्रप्रतीकाशं पुलिनान्तरशायिनम् ।
हंसी हंसं परित्यज्य वायसं समुपस्थिता ॥ १६ ॥

(जनान्तिकम्) वसन्तसेने न युक्तमिदम् नापि सदृशमिदम् ।

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coming here, luckless that I am, has become fruitless, like a handful of seed fallen in a barren spot with saline soil ! So, what shall I do here ?

Śakāra :—This old Ceṭa [is] indeed nervous; [he] would not look into the car. Bhāva, look into the car.

Viṭa :—What harm ? All right. [I shall do] thus now.

Śakāra :—How ? The jackals are flying up ; the crows are walking. So, before Bhāva is eaten up by the eyes [and] is looked at by the teeth, I shall be running away !

Viṭa :—(*Seeing* Vasantasenā, *with dejection, to himself*) What, oh, the doe is going after a tiger ! Oh ! Alas !

Having abandoned the [male] swan resembling the autumnal moon, [and] resting on the [white] sandy region, the female swan has approached a crow ! (16)

(*Aside*) Vasantasenā, this [is] not proper, this [is] not becoming either—

पूर्वं मानादवज्ञाय द्रव्यार्थं जननीवशात् ।

वसन्तसेना—ण । [न ।] (इति शिरश्चालयति)

विटः—अशौण्डीर्यस्वभावेन वेशभावेन मन्यते ॥ १७ ॥

ननूक्तमेव मया भवतीं प्रति—सममुपचर भद्रे सुप्रियं चाप्रियं च ।

वसन्तसेना—पवहणविपज्जासेण आगदा । सरणागदम्हि । [प्रवहणविपर्यासेनागता । शरणागतास्मि ।]

विटः—न भेतव्यं न भेतव्यम् । भवतु । एनं वञ्चयामि । (शकारमुपगम्य) काणेलीमातः सत्यं राक्षस्येवात्र प्रतिवसति ।

शकारः—भावे भावे जइ लक्खशी पडिवशदि ता कीश ण तुमं मूशेदि अध चोले ता किं तुमं ण भक्खिदे । [भाव भाव यदि राक्षसी प्रतिवसति तत्कथं न त्वा मुष्णाति । अथ चौरः तत् किं त्वं न भक्षितः ।]

विटः—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरीमुज्जयिनीं प्रविशावः तदा को दोषः स्यात् ।

शकारः—एव्वं किदे किं भोदि । [एवं कृते किं भवति ।]

Having first [or, formerly] disregarded, through pride [now] for the sake of money, at the desire of [your] mother—

Vasantasenā —No *(Shakes her head*

Viṭa —

[This one] is favoured, owing to the profession of a harlot, having absence of pride [or, self-respect] as [its] nature ! (17)

Again, I myself did say to your ladyship [before]—' Good lady, wait upon [therefore] equally one very agreeable and one disagreeable [to you] ! '

Vasantasenā —I came, owing to an interchange of cars, I approach [you] for protection.

Viṭa —Fear not, fear not. Well, I shall deceive him. (*Going near Sakāra*) Bastard, [it is] true, a demoness, verily, abides here

Sakāra —Bhāva, Bhāva If a demoness abides, then why has she not carried you off ? If a thief, then why have you not been eaten up ?

Viṭa —What [is the use] of looking into it ? If we, on the other hand, enter the city, Ujjayinī [going] just on foot, through the row of orchards, then what harm would be [there] ?

Sakāra .—If this be done, what would happen ?

विट —एवं कृते व्यायाम सेवितो धुर्याणां च परिश्रम परिहृतो भवति ।

शकार—एवं भोदु । थावलआ चेडा णेह पवहणम् । अधवा चिट्ठ चिट्ठ । देवदाण बम्हणाण च अग्गदो चलणेण गच्छामि । णहि णहि । पवहणं अहिलुहिअ गच्छामि जेण दूलदो म पेक्खिअ भणिश्शन्ति—एशे शे लट्ठिअ-शाले भट्टालके गच्छदि । [एवं भवतु । स्थावरक चेट नय प्रवहणम् । अथवा तिष्ठ तिष्ठ । देवतानां ब्राह्मणानां चाग्रतश्चरणेन गच्छामि । नहि नहि । प्रवहणमधिरुह्य गच्छामि येन दूरतो मां प्रेक्ष्य भणिष्यन्ति—एष स राष्ट्रियश्यालो भट्टारको गच्छति ।]

विट —(स्वगतम्) दुष्करं विषमौषधीकर्तुम् । भवतु । एवं तावत् । (प्रकाशम्) काणेलीमातः एषा वसन्तसेना भवन्तमभिसारयितुमागता ।

वसन्तसेना—सन्तं पावम् । सन्तं पावम् । [शान्तं पापम् । शान्तं पापम् ।] २१

शकार— (सहर्षम्) भावे भावे म पवलपुलिशं मणुश्शं वाशुदेवकम् । [भाव भाव मां प्रवरपुरुषं मनुष्यं वासुदेवकम् ।]

विट—अथ किम् । २४

शकार —तेण हि अपुव्वा शिली शमाशादिदा । तश्शिं काले मए लोशा-विदा शपदं पादेशु पडिअ पशादेमि । [तेन ह्यपूर्वा श्रीः समासादिता । तस्मिन्काले मया रोषिता साम्प्रतं पादयोः पतित्वा प्रसादयामि ।] २७

Vita —If this be done, there would be exercise taken [by us] and fatigue to the bullocks avoided

Sakara —Be it so Sthāvaraka Ceta take away the car Or, stay, stay I [may] go on foot in front of deities and Brāhmanas No, no I shall go mounting the car, so that [people] on seeing me from a distance, would be saying—'Here is going that king's brother in law the master'[1]

Vita—(*To himself*) [It is] difficult to turn poison into medicine Well, [I shall do] this now (*Aloud*) Bastard, here has Vasantasena come to you of her own accord to sport [with you][1]

Vasantasenā —God forbid ! Let evil be averted !

Sakāra —(*With joy*) Bhava Bhāva ! [With] me a most excellent person, a human being Vāsudeva !

Vita —Just so

Śakāra —In that case a singular affluence has been secured [by me][1] At that time she was made angry [by me]; now falling at [her] feet I shall propitiate [her]

विट:—साध्वभिहितम् ।

शकार—एशे पादेशु पडामि । (इति वसन्तसेनामुपसृत्य) अत्तिके अम्बिके शृणु मम विण्णत्तिम् ।

एशे पडामि चलणेशु विशालणेत्ते हत्थञ्जलिं दशणहे तव शुद्धदन्ति ।
जं त मए अवकिदं मदणातुलेण तं खम्मिदाशि वलगत्ति तव म्हि दाशे ॥१८॥

[एष पादयोः पतामि । मातः अम्बिके शृणु मम विज्ञप्तिम् ।
एष पतामि चरणयोर्विशालनेत्रे हस्ताञ्जलिं दशनखे तव शुद्धदन्ति ।
यत्तव मयापकृतं मदनातुरेण तत्क्षामितासि वरगात्रि तवास्मि दासः ॥]

वसन्तसेना—(सक्रोधम्) अवेहि । अणज्ज मन्तासि । [अपेहि । अनार्य मन्त्रयसि ।] (इति पादेन ताडयति)

शकार—(सक्रोधम्)

जं चुम्बिदे अम्बिकमादुकेहिं गदे ण देवाण वि जे पणामम् ।
शे पाडिदे पादतलेण मुण्डे वणे शिआलेण जधा मुदङ्गे ॥ १९ ॥

अले थावलआ चेडा कहिं तुए एशा शमाशादिदा ।

[यच्चुम्बितमम्बिकामातृकाभिर्गतं न देवानामपि यत्प्रणामम् ।
तत्पातितं पादतलेन मुण्डं वने शृगालेन यथा मृताङ्गम् ॥
अरे स्थावरक चेट कुत्र त्वयैषा समासादिता ?]

Vita —Well spoken

Śakara —Here I fall at [her] feet (*Going near* Vasantasena) Aunt [or mother] mamma, hear my prayer—

Here I fall on [your] feet, [O] long eyed one [and I put] [my] folded hands on your ten nails [O] one of white [or, shining] teeth, whatever wrong was done by me distressed by love towards you, that should be forgiven [by you] [lit you are made to forgive], [O] beautiful bodied one, I am your slave (18)

Vasantasena — *In rage*) Get away You are talking basely [*Strikes him with the foot*

Śakāra —(*Angry*)

That head [of mine] which was kissed by mothers and mammas, which was not bent down in homage even for the gods, has been struck down [by you] with [your] foot, like a dead body in the forest by a jackal (19)

O Sthāvaraka Ceṭa, where was she met [or, found out] by you?

चेट.—भट्टके गामशअडेहिं लुद्धे लाअमग्गे । तदो चालुदत्तश्श लुक्खवाडिआए पवहणं थाविअ तहिं ओदलिअ जाव चक्कपलिवट्टिअं कलेमि ताव एशा पवहणविपज्जाशेण इह आलूढे त्ति तक्केमि । [भट्टक ग्रामशकटै रुद्धो राजमार्गः । तदा चारुदत्तस्य वृक्षवाटिकाया प्रवहण स्थापयित्वा तत्रावतीर्य यावच्चक्रपरिवृत्तिं करोमि तावदेषा प्रवहणविपर्यासेनेहारूढेति तर्कयामि ।]

शकारः—कधं पवहणविपज्जाशेण आगदा । ण मं अहिशालिदुम् । ता ओदल ओदल ममकेलकादो पवहणादो । तुमं तं दलिद्दशत्थवाहपुत्तकं अहिशालेशि । ममकेलकाइं गोणाइं वाहेशि । ता ओदल ओदल गब्भदाशि ओदल ओदल । [कथं प्रवहणविपर्यासेनागता । न मामभिसारयितुम् । तदवतरावतर मदीयात्प्रवहणात् । त्वं त दरिद्रसार्थवाहपुत्रकमभिसारयासि । मदीयो वृषभौ वाहयासि । तदवतरावतर गर्भदासि अवतरावतर ।]

वसन्तसेना—तं अज्जचारुदत्तं अहिसारेसि त्ति जं सच्चम् अलंकिदम्हि इमिणा वअणेण । संपदं जं भोदु तं भोदु । [तमार्यचारुदत्तमभिसारयसीति यत्सत्यम् अलङ्कृतास्म्यमुना वचनेन । साम्प्रतं यद्भवतु तद्भवतु ।]

Ceṭa.—Master, the king's highway had been blocked by the village-carts Then, having placed [or, parked] the car in the garden [or, grove of trees] of Cārudatta, and got down there, while I was doing the turning of the wheel [of other carts], she must have mounted [the car] owing to an interchange of the cars—this [is what] I guess

Sakāra.—What, she has come here, due to an interchange of cars ! Not [come] to sport with me of her own accord ! So, alight, alight from my car ! You go of your own accord to sport with that penniless merchant-son ! [And] make my bulls to carry you ! So, get down, get down, [O] slave-by-birth, get down, get down.

Vasantasenā :—'You are going of your own accord to sport with the noble Cārudatta'—by these words, to be sure, am I honoured. Now, let whatever is to happen, happen [I am prepared to face any eventuality].

शकारः—

एदेहिं दे दशणहुप्पलमण्डलेहिं हत्थेहिं चाडुशदताडणलम्पडेहिं।
कड्ढामि दे वलतणुं णिअजाणकादो केशेशु वालिदइअं वि जहा जडाऊ॥२०॥

[एताभ्यां ते दशनखोत्पलमण्डलाभ्यां हस्ताभ्यां चाटुशतताडनलम्पटाभ्याम्।
कर्षामि ते वरतनुं निजयानकात्केशेषु वालिदयितामिव यथा जटायुः ॥]

विटः—अग्राह्या मूर्धजेष्वेताः स्त्रियो गुणसमन्विताः।
न लताः पल्लवच्छेदमर्हन्त्युपवनोद्भवाः ॥ २१ ॥

तदुत्तिष्ठ त्वम्। अहमेनामवतारयामि। वसन्तसेने अवतीर्यताम्।

(वसन्तसेनावतीर्यैकान्ते स्थिता)

शकारः—(स्वगतम्) जे शे मम वअणावमाणेण तदा लोशग्गी शंधुक्खिदे अज्ज एदाए पादप्पहालेण अणेण पज्जलिदे। ता शंपदं मालेमि णम्। भोदु। एव्वं दाव। (प्रकाशम्) भावे भावे

अहिच्छशे लम्बदशाविशालं पावालअं शुत्तशदेहिं जुत्तम्।
मंशं च खाइं तह तुस्टि काउं चुहू चुहू चुक्कु चुहू चुहू त्ति ॥ २२ ॥

Śakara —

By these [two] hands possessing a circle of lotuses in the form of the ten nails, greedy to strike with hundreds of coaxing words, shall I drag by the hair your beautiful body from my car, as Jatāyu did Vali's beloved (20)

Vita —

These women endowed with qualities do not deserve to be grasped by the hair; creepers reared up in gardens do not deserve to have [their] foliage cut off (21)

So, stand you up I shall get her down. Vasantasenā, please alight

[Vasantasenā, *alighting, stays in a corner*

Śakāra :—(*To himself*) That my fire of anger which was enkindled then by the disregard of [my] words, has to-day been made to blaze forth by this her striking [me] by the foot So, now I shall kill her. Well, [I shall do] this now. (*Aloud*) Bhāva, Bhāva

If you wish [to have] a mantle, big, with long fringes, and worked up with hundreds of threads, and to eat flesh and likewise to secure [complete] gratification [expressed in emitting the sounds]—*cuhū, cuhū, cukku, cuhū, cuhū*— (22)

[य: स मम वचनावमानेन तदा रोषाग्निः संधुक्षितः अथैतस्याः पादप्रहारेणानेन प्रज्वलितः। तत्साम्प्रतं मारयाम्येनाम्। भवतु। एवं तावत् ।... भाव भाव

यदीच्छसि लम्बदशाविशालं प्रावारकं सूत्रशतैर्युक्तम्।

मांसं च खादितुं तथा तुष्टिं कर्तुं चुह चुह चुक्कु चुह चुह इति ॥]

विट:—ततः किम्।

शकार:—मम पिअं कलेहि। [मम प्रियं कुरु।]

विट:—अहं करोमि वर्जयित्वा त्वकार्यम्।

शकार:—भावे अकज्जाह गन्धे वि णत्थि। लक्खशी कावि णत्थि [भाव अकार्यस्य गन्धोऽपि नास्ति। राक्षसी कापि नास्ति।]

विट:—उच्यतां तर्हि।

शकार:—मालेहि वशन्तशेणिअम्। [मारय वसन्तसेनाम्।]

विट:—(कर्णौ पिधाय)

बालां स्त्रियं च नगरस्य विभूषणं च
वेश्यामवेशसदृशप्रणयोपचाराम्।
एनामनागसमहं यदि घातयामि
केनोडुपेन परलोकनदीं तरिष्ये ॥ २३ ॥

Vita :—What then?

Śakāra :—Do [what is] very agreeable to me

Vita :—Yes. I would do, barring a base deed.

Śakāra :—Bhāva, there is not even the scent of a base deed. There is no demoness [who is associated with *gandha*] of any kind!

Vita :—Speak out then

Śakāra :—Kill Vasantasenā.

Vita :—(*Closing his ears*)

If I [were to] kill her [or, this one], a young woman [lit. a girl, a woman] and an ornament of the city, a courtesan entertaining [feelings of] love not in keeping with residence in the Courtesan-quarter [or, a courtesan's profession], [and] innocent, with what boat shall I [be able to] cross the river [on the way] to the other world [after death]? (23)

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१ नरलोक।

शकार—अह दे भेडक दइश्शम् । अण्ण च विवित्ते उज्जाणे इध मालन्त को तुम पेक्खिश्शादि । [अहं न उडुपं दास्यामि । अन्यच्च विविक्ते उद्यान
३ इह मारयन्त कस्त्वा प्रेक्षिष्यते ।]

विट—पश्यन्ति मां दशदिशो वनदेवताश्च
चन्द्रश्च दीप्तकिरणश्च दिवाकरोऽयम् ।
धर्मानिलौ च गगनं च तथान्तरात्मा
भूमिस्तथा सुकृतदुष्कृतसाक्षिभूता ॥ २४ ॥

शकार—तेण हि पडन्तावालिदं कदुअ मालेहि । [तेन हि पटान्तापवारितां कृत्वा मारय ।]
५ विट—मूर्ख अपध्वस्तोऽसि ।

शकार—अधम्मभीलू एशे वुड्ढकोले । भोदु । थावलअ चेड अणुणमि । पुत्तका थावलका चेडा शोवण्णखण्डुआइं दइश्शम् । [अधर्मभीरुरेष वृद्धकोलः ।
६ भवतु । स्थावरक चेटमनुनयामि । पुत्रक स्थावरक चेट सुवर्णकटकानि दास्यामि ।]

चेट—अहं पि पलिहाइश्शम् । [अहमपि परिधास्यामि ।]

शकार—शोवण्णं दे पीढकं कालइश्शम् । [सौवर्णं ते पीठकं कारयिष्यामि ।]

९ चेट—अहं पि उवविशिश्शम् । [अहमप्युपवेक्ष्यामि ।]

Śakara —I shall furnish you with [lit give] a boat And further who is going to see you killing [her] in this secluded garden?

Vita —

The ten quarters and the sylvan deities and the Moon and this Sun with blazing rays and Dharma and Wind and the sky likewise the inner self, and likewise the Earth being the witness of [all] good deeds and bad deeds—[all these] would be seeing me! (24)

Sakara —In that case kill [her] screening [her] by the end of [your] garment

Vita —Idiot be damned

Sakāra —This old jacal [is] afraid of [being involved in what might lead to] unholy merit Well I shall request Sthāvaraka Ceta.—Dear son Sthāvaraka Ceta I shall give [you] gold bracelets

Ceta —I too shall wear [them].

Śakara —I shall have a golden stool made for you

Ceta —I too shall sit [upon it]

शकार — शव्वं दे उच्चिस्टअं दइश्शम्। [सर्वं ते उच्छिष्टं दास्यामि।]

चेट — अहं पि खाइश्शम्। [अहमपि खादिष्यामि।]

शकार — शव्वचेडाण मह्त्तलकं कलइश्शम्। [सर्वचेटानां महत्तरकं कारयिष्यामि।]

चेट — भट्टके हुविश्शम्। [भट्टक भविष्यामि।]

शकारः — ता मण्णाहि मम वअणम्। [तन्मन्यस्व मम वचनम्।]

चेट — भट्टके शव्वं कलेमि वज्जिअ अकज्जम्। [भट्टक सर्वं करोमि वर्जयित्वाकार्यम्।]

शकार — अकज्जाह गन्धे वि णत्थि। [अकार्यस्य गन्धोऽपि नास्ति।]

चेट — भणादु भट्टके। [भणतु भट्टक।]

शकार — एशं वशन्तशेणिअं मालेहि। [एतां वसन्तसेनां मारय।]

चेट — पशीददु भट्टके। इअं मए अणज्जेण अज्जा पवहणपलिवत्तणेण आणीदा। [प्रसीदतु भट्टक। इयं मयानार्येणार्या प्रवहणपरिवर्तनेनानीता।]

शकार — अले चेडा तवावि ण पहवामि। [अरे चेट तवापि न प्रभवामि।]

चेट — पहवदि भट्टके शलीलश्श ण चालित्तश्श। ता पशीददु पशीददु भट्टके। भाआमि क्खु अहम्। [प्रभवति भट्टक शरीरस्य न चारित्रस्य। तत्प्रसीदतु प्रसीदतु भट्टकः। बिभेमि खल्वहम्।]

शकार — तुमं मम चेडे भविअ कश्श भाआशि। [त्वं मम चेटो भूत्वा कस्माद्बिभेषि।]

Sakara — I shall give you all the leavings [of my food]

Ceta — I too shall eat [them]

Sakara — I shall make you the Chief of all Cetas

Ceta — Master I shall become [one very gladly]

Sakara — Then agree to my bidding

Ceta — Master I shall do everything barring a base deed

Sakara — There is not even the scent of a base deed

Ceta — Let Master tell

Śakāra — Kill this Vasantasena

Ceta — Be pleased Master This noble lady was brought by me a wr tch owing to an interchange of cars

Sakāra — O Ceta have I no power over even you?

Ceta — Master has power over [my] body, not over [my] character So be pleased, be pleased, Master I am indeed afraid

Sakāra — You being my Ceta — of what are you afra.d?

चेट —भट्टके पळलोअश्श । [भट्टक परलोकात् ।]

शकार—के शे पळलोए । [क स परलोक ।]

चेट—भट्टके शुकिददुक्किदश्श पळिणामे । [भट्टक सुकृतदुष्कृतस्य परिणाम ।]

शकार —केलिशे शुकिदश्श पळिणामे । [कीदृश सुकृतस्य परिणाम ।]

चेट—जादिशे भट्टके बहुशोवण्णमण्डिदे । [यादृशो भट्टको बहुसुवर्णमण्डित ।]

शकार—दुक्किदश्श केलिशे । [दुष्कृतस्य कीदृश ।]

चेट —जादिशे हग्गे पळपिण्डभक्खके भूदे । ता अकज्जं ण कलइश्शम् । [यादृशोऽहं परपिण्डभक्षको भूत । तदकार्यं न करिष्यामि ।]

शकार—अळे ण मालिश्शशि । [अरे न मारयिष्यसि ।] (इति बहुविध ताडयति)

चेट —पिट्टदु भट्टके मालेदु भट्टके अकज्जं ण कलइश्शम् ।
जेण म्हि गब्भदाशे विणिम्मिदे भाअधेअदोशेहिं ।
अहिअं च ण कीणिश्शं तेण अकज्जं पलिहलामि ॥ २५ ॥

Ceta —Master, of the other world

Śakāra —What [is] that other world !

Ceta —Master, the result of good deeds and bad deeds

Śakara —What sort of result of good deeds ?

Ceta —Of the sort of [being] Master adorned with many gold ornaments

Śakāra —What sort of [result] of bad deeds ?

Ceta —Of the sort of [being] I who have become an eater of another's food So, I shall not do a base deed

Śakara —Oh, would you not kill [her] ?

[*Beats him in various ways*

Ceta —Beat [me] Master, kill [me] Master [But] I shall not do a base deed,

by which I have been [already] made a slave by birth owing to the faults of my fortune and I will not buy any more [evil] So I avoid a base deed (25)

[ताडयतु भट्टकः मारयतु भट्टकः अकार्यं न करिष्यामि ।
येनास्मि गर्भदासो विनिर्मितो भागधेयदोषैः ।
अधिकं च न क्रेष्यामि तेनाकार्यं परिहरामि ॥] २

वसन्तसेना—भाव शरणागद म्हि । [भाव शरणागतास्मि ।]

विटः—काणेलीमातः मर्षय मर्षय । साधु स्थावरक साधु ।

अयमपि नाम परिभूतदशो दरिद्रः
प्रेष्यः परत्र फलमिच्छति नास्य भर्ता ।
तस्मादमी कथमिवाद्य न यान्ति नाशं
ये वर्धयन्त्यसदृशं सदृशं त्यजन्ति ॥ २६ ॥

अपि च

रन्ध्रानुसारी विषमः कृतान्तो यदस्य दास्यं तव चेश्वरत्वम् ।
श्रियं त्वदीयां यदयं न भुङ्क्ते यदेतदाज्ञां न भवान्करोति ॥ २७ ॥

शकारः—(स्वगतम्) अधम्मभिलुए वुड्ढखोडे पललोअभीलू एशे गब्भदाशे । हगे लट्ठिअशाले कश्श भाआमि वलपुलिशमणुश्शे । (प्रकाशम्) अले गब्भदाशे चेडे गच्छ तुमम् । ओवलके पविशिअ वीशन्ते एअन्ते चिश्ट । १
[अधर्मभीरुको वृद्धशृगालः परलोकभीरुरेष गर्भदासः । अहं राष्ट्रियश्यालः कस्माद्बिभेमि

Vasantasena —Bhāva, I approach [you] for protection.

Viṭa —Bastard, forbear, forbear. Good, Sthāvaraka, bravo !

Even this poor servant in a mi-erable state, indeed wishes [or, cares] for fruit in the other world, [but] not his Master; therefore, how possibly do such [persons like Sakāra] not go to destruction to day, who add up [or, foster] unworthy [deeds, and] abandon worthy [ones] ? (26)

And further,

Fate follows up weak points [and is] unfair, in that servitude [is] his [lot], and overlordship yours, that this one does not enjoy your prosperity, and that you do not do his bidding ! (27)

Sakara —(*To himself*) The old jackal [viz. the Viṭa] [*is*] afraid of [incurring] unholy merit, this slave-by-birth [is] afraid of the other world I, the king's brother-in-law,—whom can I be afraid of—[I] an excellent man [and] a human being ?

१ अयमेव ।

वरपुरुषमनुष्यः । . अरे गर्भदास चेट गच्छ त्वम् । अपवारके प्रविश्य विश्रान्त एकान्ते तिष्ठ ।]

चेटः—जं भट्टके आणवेदि । (वसन्तसेनामुपसृत्य) अज्जए एत्तिके मे विहवे । [यद्भट्टक आज्ञापयति । ...आर्ये एतावान्मे विभवः ।] (इति निष्क्रान्तः)

शकारः—(परिकरं बध्नन्) चिट्ठ वशन्तशेणिए चिट्ठ । मालइश्शम् । [तिष्ठ वसन्तसेने तिष्ठ । मारयिष्यामि ।]

विटः—आः ममाग्रतो व्यापादयिष्यसि । (इति गले गृह्णाति)

शकारः—(भूमौ पतति) भावे भट्टकं मालेदि । (इति मोहं नाटयति । चेतनां लब्ध्वा) शव्वकालं मए पुस्टे मंशेण अ घिएण अ ।
अज्ज कज्जे शमुप्पण्णे जादे मे वेलिए कधम् ॥ २८ ॥

(विचिन्त्य) भोदु । लद्धे मए उवाए । दिण्णा वुड्ढखोडेण शिलश्चालणशण्णा । ता एदं पेशिअ वशन्तशेणिअं मालइश्शम् । एव्व दाव । (प्रकाशम्) भावे जं तुमं मए भणिदे तं कधं हगे एव्वं वड्डकेहिं मल्लकप्पमाणेहिं कुलेहिं जादे अकज्जं कलेमि । एत्थ एदं अङ्गीकलावेदुं मए भणिदम् । [भावो भट्टकं मारयति ।...
सर्वकालं मया पुष्टो मांसेन च घृतेन च ।
अद्य कार्ये समुत्पन्ने जातो मे वैरिकः कथम् ॥

(*Aloud*) O slave-by-birth, Ceta Get away you Entering a secluded spot, stay in one place, resting

Ceta —As Master commands (*Approaching* Vasantasenā) Madam, [only] thus far my power [to help you]. [*Exit*

Sakāra —(*Girding up his loins*) Stay, Vasantasenā, stay. I shall kill [you]

Vita —Ah! Do you [dare to] destroy [her] in my presence [lit. in front of me]? [*Grasps him by the throat*

Śakāra —(*Falls on the ground*) Bhāva is killing [me, his] Master (*Gesticulates fainting, regaining consciousness*)

Nourished by me for all time with meat and with ghee, how has [this Vita] become my enemy to-day, when work [to be done] is at hand? (28)

(*Thinking*) All right. A remedy has been found out by me. The old jackal has given a sign [or, warning to Vasantasenā] by the shaking of [his] head So, having sent him away, I shall kill Vasantasenā [I shall do] this now (*Aloud*) Bhāva,

. भवतु । लब्धो मयोपायः । दत्ता वृद्धशृगालेन शिरश्चालनसंज्ञा । तदेतां प्रेष्य वसन्तसेनां मारयिष्यामि । एवं तावत् । .. भाव यत्त्वं मया भणितं तत्कथमहमेवं बहुतरे मल्लकप्रमाणे कुलेजातोऽकार्यं करोमि । एवमेतदङ्गीकारयितुं मया भणितम् ।]

विट —किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति सुतरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ २९ ॥

शकार—भावे एशा तव अग्गदो लज्जाअदि ण मं अङ्गीकलेदि । ता गच्छ । थावलअचेडे मए पिट्टिदे गदे वि । एशे पलाइअ गच्छदि । ता तं गेण्हिअ आअच्छदु भावे । [भाव एषा तवाग्रतो लज्जते न मामङ्गीकरोति । तद्गच्छ । स्थावरकचेटो मया ताडितो गतोऽपि । एष पलाय्य गच्छति । तस्मात्तं गृहीत्वागच्छतु भावः ।]

विट—(स्वगतम्)

अस्मत्समक्षं हि वसन्तसेना शौण्डीर्यभावान्न भजेत मूर्खम् ।
तस्मात्करोम्येष विविक्तमस्या विविक्तविस्रम्भरसो हि कामः ॥ ३० ॥

(प्रकाशम्) एवं भवतु । गच्छामि ।

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as to what you were spoken to by me that—How shall I, born in so very big famil es of the size of Ma lakas [cups] do a base deed ?—so that was said [merely] to make [her] accept this [my proposal]

Vita —

What [is the use] of referring to [or quoting] one s family ? [One s] character alone [is] the cause here [that is, in matters like this] Thorny trees get enormously multiplied in a good [that is fertile] field ! (29)

Sakara —Bhava this [Vasantasenā] feels bashful before you [and so] does not accept me So go Sthāvaraka Ceta beaten by me is already gone Here he is going at a running pace So let Bhāva come back taking [or catching] him

Vita —(*To himself*)

In our presence indeed, would not Vasantasenā accept [this] fool owing to [her] proud nature Therefore, here shall I arrange for seclusion [or privacy] for her for, love possesses relish due to confidence [engendered] in privacy (30)

(*Aloud*) So be it. I shall go

वसन्तसेना—(पटान्ते गृहीत्वा) ण भणामि शरणागदम्हि। [ननु भणामि शरणागतास्मि ।]

विट—वसन्तसेने न भेतव्यं न भेतव्यम् । काणेलीमातः वसन्तसेना तव हस्ते न्यासः ।

शकार—एव्वम् । मम हस्ते एशा णाशेण चिश्टदु । [एवम् । मम हस्ते एषा न्यासेन तिष्ठतु ।]

विट—सत्यम् ।

शकार—शच्चम् । [सत्यम् ।]

विट—(किंचिद्गत्वा) अथवा मयि गते नृशंसो हन्यादेनाम् । तदपवारितशरीरः पश्यामि तावदस्य चिकीर्षितम् । (इत्येकान्ते स्थितः)

शकार—भोदु । मालइश्शम् । अथवा कवडकावडिके एशे बम्हणे बुड्ढखोडे कदावि ओवालिदशलीले गडिअ शिआले भविअ हुलभुलिं कलेदि । ता एदश्श वञ्चणाणिमित्तं एव्वं दाव कलइश्शम् । (कुसुमावचयं कुर्वन्नात्मानं मण्डयति) बाले बाले वशन्तशेणिए एहि । [भवतु । मारयिष्यामि । अथवा कपटकापटिक एष ब्राह्मणो वृद्धशृगालः कदाचिदपवारितशरीरो गत्वा शृगालो भूत्वा कपटं करोति । तदेतस्य वञ्चनानिमित्तमेवं तावत्करिष्यामि । बाले बाले वसन्तसेने एहि ।]

Vasantasena—(*Holding the hem of his garment*) Indeed [or I say] I approach [you] for protection.

Vita —Vasantasena fear not fear not Bastard Vasantasena [is] a deposit in your hands

Śakara —Right! Let Vasantasena remain in my hands as a deposit [also for destruction]

Vita —Truly?

Śakara—Truly

Vita—(*Going a little distance*) Or when I am gone this cruel fellow might kill her So with [my] body concealed I shall just see what he desires to do [*Stands in a corner*

Śakāra —Right! I shall kill [her] Or this exceedingly roguish Brāhmana, [this] old jackal [although] going, perhaps with his body concealed and acting like [lit becoming] a jackal might play false [with me] So for the sake of deceiving him I shall just do this. (*Making a collection of flowers decorates himself*) Girl Girl! Vasantasenā come

विट — अये कामी संवृत्तः । हन्त निर्वृतोऽस्मि । गच्छामि । (इति निष्क्रान्तः) १८

शकार —

शुवण्णअं देमि पिअं वदेमि पडेमि शीशेण शवेस्टणेण ।
तधा वि मं णेच्छशि शुद्धदन्ति किं शेवअं कट्टमआ मणुश्शा ॥ ३१ ॥
[सुवर्णकं ददामि प्रियं वदामि पतामि शीर्षेण सवेष्टनेन ।
तथापि मां नेच्छसि शुद्धदन्ति किं सेवकं काष्ठमया मनुष्याः ॥]

वसन्तसेना — को एत्थ सन्देहो । (अवनतमुखी खलचरित ८।३२, ३३ इत्यादि श्लोकद्वयं पठति)

खलचरित निकृष्ट जातदोषः कथमिह मां परिलोभसे धनेन ।
सुचरितचरितं विशुद्धदेहं न हि कमलं मधुपाः परित्यजन्ति ॥ ३२ ॥
यत्नेन सेवितव्यः पुरुषः कुलशीलवान्दरिद्रोऽपि ।
शोभा हि पणस्त्रीणां सदृशजनसमाश्रयः कामः ॥ ३३ ॥

अवि अ । सहआरपादवं सेविअ ण पलासपादवं अङ्गीकरिस्सम् । [कोऽत्र सन्देहः । अपि च । सहकारपादपं सेवित्वा न पलाशपादपमङ्गीकरिष्यामि ।]

Vita — Oh, he has [now] become full of passion Oh joy ! I am happy [or, quite at ease] I shall go [*Exit*

Sakāra —

I offer gold [to you] I speak agreeably I fall [at your feet] with [my] head with the turban on Still, why do you not wish me, [O] one of white [or, bright] teeth, for [your] servant ? [Are we] men made of wood ? (31)

Vasantasenā — What doubt [is there] here ?

[*With head hanging down repeats the two verses* ' [O] *one of wicked deeds*' *etc VIII 32 33*

[O] one of wicked deeds, base one, why do you, committing sins allure me here with wealth ? For, the bees do not give up a lotus having [to its credit] nobly done acts [and] of pure form (32)

A man possessing a noble birth and character, even though poor, should be served with effort Love referring to a worthy person [is] indeed the grace [or, grandeur] of courtesans (33)

And further having served [or tasted] a mango-tree, I shall not take to the Palāsa tree

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१ वज्रमया ।

शकारः—दाशीए धीए दलिद्दचालुदत्तके शहआलपादवे कडे। हग्गे उण पलाशे भणिदे किंशुके वि ण कडे। एव्वं तुमं मे गालिं देन्ती अज्जवि तं ज्जेव चालुदत्तकं शुमलेशि। [दास्याः पुत्रि दरिद्रचारुदत्तकः सहकारपादपः कृतः। अहं पुनः पलाशो भणितः किंशुकोऽपि न कृतः। एवं त्वं मह्यं गालीं ददत्यद्यापि तमेव चारुदत्तकं स्मरसि।]

वसन्तसेना—हिअअगदो ज्जेव किं त्ति ण सुमरीअदि। [हृदयगत एव किमिति न स्मर्यते।]

शकारः—अज्ज वि दे हिअअगदं तुमं च शमं ज्जेव मोडेमि। ता दलिद्दशत्थवाहअमणुश्शकामुकिणि चिट्ठ चिट्ठ। [अद्यापि ते हृदयगतं त्वां च सममेव मोटयामि। तद्दरिद्रसार्थवाहकमनुष्यकामुकिनि तिष्ठ तिष्ठ।]

वसन्तसेना—भण भण पुणो वि भण सलाहणिआइं एदाइं अक्खराइं। [भण भण पुनरपि भण श्लाघनीयान्येतान्यक्षराणि।]

शकारः—पलित्ताअदु दाशीए पुत्त दलिद्दचालुदत्तके तुमम्। [परित्रायतां दास्याः पुत्रो दरिद्रचारुदत्तकस्त्वाम्।]

वसन्तसेना—परित्ताअदि जदि मं पेक्खदि। [परित्रायते यदि मां प्रेक्षते।]

Śakāra —Daughter of a whore, [by you] the penniless Cārudatta was made [that is, designated as] a mango tree, I, on the other hand, was dubbed [lit spoken of as] the Palāsa, not made even the Kimsuka? You thus showering abuses upon me, are still remembering that same Cārudatta !

Vasantasenā —Occupying [my] heart itself, how could he not be remembered ?

Śakāra —I shall crush him occupying still your heart, and you too both together So, [O you] enamoured of the penniless merchant-man, stay, stay

Vasantasenā —Say, say, once again, say these commendatory words [lit letters] !

Śakāra —Let the son of a whore, penniless Cārudatta protect you [now] !

Vasantasenā —He would protect [me] if he would see me.

शकार—

किं शे शक्के वालिपुत्ते महिन्दे लम्भापुत्ते कालणेमी शुबन्धू ।
लुद्दे लाआ दोणपुत्ते जडाऊ चाणक्के वा धुन्धुमाले तिशङ्कू ॥३४॥

अधवा एदे वि दे ण लक्खन्ति ।

चाणक्केण जधा शीदा मालिदा भालदे जुए ।
एव्वं दे मोडइश्शामि जडाऊ विअ दोव्वदिम् ॥ ३५ ॥

[किं स शक्रो वालिपुत्रो महेन्द्रो रम्भापुत्रः कालनेमिः सुबन्धुः ।
रुद्रो राजा द्रोणपुत्रो जटायुश्चाणक्यो वा धुन्धुमारस्त्रिशङ्कुः ॥

अथवा एतेऽपि त्वां न रक्षन्ति ।

चाणक्येन यथा सीता मारिता भारते युगे ।
एवं त्वां मोटयिष्यामि जटायुरिव द्रौपदीम् ॥] (इति ताडयितुमुद्यतः)

वसन्तसेना—हा अत्ते कहिं सि । हा अज्जचारुदत्त एसो जणो असम्पुण्णमणोरधो ज्जेव विवज्जदि । ता उद्धं अक्कन्दइस्सम् । अधवा वसन्तसेणा उद्धं अक्कन्ददि त्ति लज्जणीअं क्खु एदम् । णमो अज्जचारुदत्तस्स । [हा मातः कुत्रासि । हा आर्यचारुदत्त एष जनोऽसम्पूर्णमनोरथ एव विपद्यते । तदूर्ध्वमाक्रन्दयिष्यामि । अथवा वसन्तसेनोर्ध्वमाक्रन्दतीति लज्जनीयं खल्वेतत् । नम आर्यचारुदत्ताय ।]

शकारः—अज्ज वि गब्भदाशी तश्श ज्जेव पावश्श णामं गेण्हदि । (इति कण्ठे पीडयन्) शुमल गब्भदाशि शुमल । [अद्यापि गर्भदासी तस्यैव पापस्य नाम गृह्णाति । .. स्मर गर्भदासि स्मर ।]

Sakāra —

[Is] he, Sakra, [or] Vāli's son Mahendra, [or] Rambhā's son Kālanemi, [or] Subandhu, [or] King Rudra, [or] Droṇa's son Jaṭāyu, [or] Cāṇakya [or] Dhundhumāra, or Triśaṅku? (34)

Or, even these cannot protect you!

As by Cāṇakya was killed Sītā in the Bhārata age, [even] so shall I crush you down, like Jaṭāyu, Draupadī (35)

[*Becomes ready to strike*

Vasantasenā —Alas! Mother, where are you? Alas! Noble Cārudatta, this person is perishing, even with [her] desires not fulfilled? Then, I shall shout out loudly! Or, that Vasantasenā should be crying out loudly,—this [is] indeed fit to be ashamed of. A bow to the noble Cārudatta!

Śakāra :—Even now, the slave-by-birth is calling out [lit taking] the name of that same sinful fellow! (*Pressing her throat*) Remember, slave-by-birth, remember

वसन्तसेना—णमो अज्जचारुदत्तस्स । [नम आर्यचारुदत्ताय ।]

शकारः—मल गब्भदाशि मल । [म्रियतां गर्भदासि म्रियताम् ।] (नाट्येन कण्ठं निपीडयन्मारयति) (वसन्तसेना मूर्च्छिता निश्चेष्टा पतति)

शकारः—(सहर्षम्)

एदं दोशकलण्डिअं अविणअश्शावाशभूदं खलं
लत्तं तश्श किलागदश्श लमणे कालागदं आअदम् ।
किं एदे शमुदाहलामि णिअअं बाहूण शूलत्तणं
णीशाशे वि मलेइ अम्ब शुमला शीदा जधा भालदे ॥ ३६
इच्छन्तं मम णेच्छदि त्ति गणिआ लोशेण मे मालिदा
शुण्णे पुप्फकलण्डके त्ति शहशा पाशेण उत्ताशिदा ।
शेवावञ्चिद भादुके मम पिदा मादेव शा दोप्पदी
जे शे पेक्खदि णेदिशं ववशिदं पुत्तश्श शूलत्तणम् ॥ ३७ ॥

भोदु । शंपदं वुड्ढखोडे आगमिश्शदि त्ति । ता ओशलिअ चिट्ठामि ।

Vasantasena —A bow to the noble Carudatta.

Śakāra :—Die, slave-by-birth, die [*Gesticulating strangling her, strikes her down*, Vasantasenā, *fainting, falls down motionless*

Śakara :—(*With joy*)

[I have killed] her, a casket of evil things, the abode of immodesty, wicked, who, deeply attached [to Carudatta] had come to sport with him who is in a wretched state (*agata*), but who met [instead] death. But, why should I here proclaim [in so many words] the bravery of my own arms? Here [she] is dead, poor woman (*ambā*), well and truly dead, to [the extent of] even losing all breath, as Sitā in the Bhārata. -(36)

Because she would not long for [or, accept] me longing [for her], the courtesan was killed by me in anger; finding (*iti*) that there was the deserted Puspakarandaka, she who was very much frightened [was killed by me] suddenly by the noose [of my arms] My brother, father and mother like that Draupadi, have been deprived of enjoyment in that they have not seen such an attempt, an act of bravery of [their] son! (37

Well. Now the old jackal would be coming. So, moving away [from here] I shall stay on. [*Does accordingly*

[एता दोषकरण्डिकामनिनयस्यावासभूता खलां
रक्ता तस्य किलागतस्य रमणे कालागतामागताम् ।
किमेष समुद्घाहरामि निजक चक्षो शून्य
निःश्वासापि प्रियनऽम्बा सुमृता सीता यथा भारते ॥
इच्छन्त मा नेच्छतीति गणिका रोषेण मया मारिता
शून्ये पुष्पकरण्डक इति सहसा पाशेनोत्क्षिप्ता ।
सनाथचितो भ्राता मम पिता मानव मा द्रौपदी
योऽसौ पश्यति तदृशा व्यवसित पुत्रस्य शूरत्वम् ॥

भवतु । स्मरत वृद्धशृगाल् आगमिष्यतीति ततोऽपसृत्य तिष्ठामि ।] (तथा करोति)

(प्रविश्य चेटेन सह) विट —अनुनीता मया स्थावरकश्चेट । तयात्र काणेलीमातर पश्यामि । (परिक्रम्यावलोक्य च) अये मार्ग एव पादपा निपतित । अनेन च पतता स्त्री व्यापादिता । भो पाप किमिदमकार्यमनुष्ठित त्वया । तत्रापि पापिन पतनात्स्त्रीवधदर्शनेनातीव पातिता वयम् । अनिमित्त मेतत् । यत्सत्य वसन्तसेना प्रति शङ्कित मे मन । सर्वथा देवता स्वस्ति करिष्यन्ति । (शकारमुपसृत्य) काणेलीमात एव मयानुनीत स्थावरकश्चेट ।

शकार —भावे शाअद दे । पुत्तका थावलका चेडा तवावि शाअदम् ।
[भाव स्वागत ते । पुत्रक स्थावरक चेट तवापि स्वागतम् ।]

चेट —अथ इ [अथ किम् ।]

(*Enter ng with Ceta*) Vita —Sthāvaraka Ceta has been reconciled by me So I shall just see the bastard. (*Walking about and beholding*) Oh [here] is a tree fallen down right in the way and a woman has been killed by it falling down! O vile wretch [or sinful one] what a base deed this committed by you? At the sight of the murder of a woman far more than the fall of you too a vile wretch have we been made extremely down hearted This [is] a bad omen to speak the truth my mind [has become] apprehensive [or alarmed] about [the safety of] Vasantasena [I hope] the deities would bring about welfare in all ways! (*Approaching* Sakara) Bastard! Thus have I reconciled Sthavaraka Ceta

Sakara —Bhāva welcome to you Dear son Sthavaraka Ceta welcome to you also

Ceta —Yes [or all right]

विट —मदीय न्यासमुपनय ।

२१ शकार —कीदिशे णाशे । [कीदृशो न्यास ।]

विट —वसन्तसेना ।

शकार —गडा । [गता ।]

२४ विट —क ।

शकारः—भावश्श ज्जेव पिश्टदो । [भावस्यैव पृष्ठत ।]

विट —(सवितर्कम्) न गता खलु सा तया दिशा ।

२७ शकार —तुम कदमाए दिशाए गडे । [त्व कतमया दिशा गत ।]

विट —पूर्वया दिशा ।

शकार —शा वि दक्खिणाए गडा । [सापि दक्षिणया गता ।]

३० विट —अह दक्षिणया ।

शकार —शा वि उत्तलाए । [साप्युत्तरया ।]

विट —अत्याकुल कथयसि । न शुध्यति मेऽन्तरात्मा । तत्कथय सत्यम् ।

३३ शकार —शवामि भावश्श शीश अत्तणकेलकेहिं पादेहि । ता शंठावेहि हिअअम् । एशा मए मालिदा । [शपे भावस्य शीर्षमात्मीयाभ्या पादाभ्याम् । ततः सस्थापय हृदयम् । एषा मया मारिता ।]

Vita —Bring my deposit

Sakāra —What kind of deposit ?

Vita —Vasantasenā

Śakāra —[She is] gone

Vita —Where ?

Śakara —Just close after [you] Bhāva

Vita —(*Thoughtfully*) Surely she did not go in that direction !

Śakāra —In which direction did you go ?

Vita —In the eastern direction

Śakāra —She again went to the south

Vita —I [went] to the south

Sakāra —She again went to the north

Vita —You are stating very confusedly. My mind [lit inner self] is not satisfied [that is, is apprehensive] So, tell the truth

Śakāra —I swear by Bhāva's head and by [my] own feet. So, compose [your] heart. Here has [she] been killed by me

विट —(सविषादम्) सत्यं त्वया व्यापादिता ।

शकार —जइ मम वअणे ण पत्तिआअशि ता पेक्ख पढमं लट्ठिअशाल-शठाणाह शूलत्तणम् । [यदि मम वचने न प्रत्ययसे तत्पश्य प्रथमं राष्ट्रियश्याल-संस्थानस्य शूरत्वम् ।] (इति दर्शयति)

विट —हा हतोऽस्मि मन्दभाग्य । (इति मूर्छितः पतति)

शकार —हीं ही । उवरदे भावे । [ही ही । उपरतो भावः ।]

चेट —शमश्शशदु शमश्शशदु भावे । अविचालिअ पवहणं आणन्तेण ज्जेव मए पढमं मालिदा । [समाश्वसितु समाश्वसितु भावः । अविचारित प्रवहणं आनयतैव मया प्रथमं मारिता ।]

विट —(समाश्वस्य सकरुणम्) हा वसन्तसेने

दाक्षिण्योदकवाहिनी विगलिता याता स्वदेशं रतिः
हा हालङ्कृतभूषणे सुवदने क्रीडारसोद्भासिनि ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः ॥ ३८ ॥

(सास्रम्) कष्टं भो कष्टम् ।

Vita —(*With dejection*) Has [she] been really killed by you?

Sakara —If you do not trust my words see then the excellent [or first] [act of] bravery of the king s brother in law Samsthanaka

Vita —Ha I am undone luckless [that I am] ! [*Falls down in a faint*

Sakara —Ha Ha ! Bhava is dead

Ceta —Be composed Bhava be composed She was [really] killed by me first in just bringing the car here thoughtlessly

Vita —(*Regaining consciousness pathetically*) Alas Vasantasena

The river of courtesy has dwindled away Rati has gone [back] to her original country Alas Alas [You] the ornament of ornaments [you] possessing a charming face, [you] shining with [your] attachment to sport Alas [O] river of noble nature with laughter for sandy regions Alas! [You] the resort of [people] like me Alas Alas The store-house of charm the market of love has disappeared (38)

(*With tears*) Alas Oh ! Alas

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१ पण्य

किं नु नाम भवेत्कार्यमिदं येन त्वया कृतम् ।
अपापा पापकल्पेन नगरश्रीर्निपातिता ॥ ३९ ॥

(स्वगतम्) अये कदाचिदयं पापः इदमकार्यं मयि सङ्क्रामयेत् । भवतु । इतो गच्छामि । (इति परिक्रामति) (शकार उपगम्य धारयति)

विट—पाप मा मां स्प्राक्षीः । अलं त्वया । गच्छाम्यहम् ।

शकार—अले वशन्तशेणिअं शअं ज्जेव्व मालिअ मं दूशिअ कहिं पलाअशि । शपदं ईदिशे हग्गे अणाधे पाविदे । [अरे वसन्तसेनां स्वयमेव मारयित्वा मां दूषयित्वा कुत्र पलायसे । साम्प्रतमीदृशोऽहमनाथः प्राप्तः ।]

विट—अपध्वस्तोऽसि ।

शकार—

अत्थं शदं देमि शुवण्णअं दे कहावणं देमि शवोडिअं दे ।
एशे दुशाह्वाण पलक्कमे मे शामण्णए भोदु मणुश्शआणम् ॥ ४० ॥
[अर्थं शतं ददामि सुवर्णकं ते कार्षापणं ददामि सवोडिकं ते ।
एष दोषस्थानं पराक्रमो मे सामान्यको भवतु मनुष्यकाणाम् ॥]

विट—धिक् तवैवास्तु ।

What possibly could be the motive for which this was done by you? The sinless city-Deity has been smashed down by [you] who are almost Sin [in a bodily form] (39)

(*To himself*) Ah! Perhaps this sinful wretch might shove this base deed on to me. Well, I shall go [away] from here.

[*Walks about*, Sakara *going near holds him*

Vita —Sinful wretch! No, touch [me] not. [I have had] enough of you. I am going.

Sakāra —Oh, having yourself killed Vasantasenā, where are you running, throwing the guilt on [or, accusing] me? Now thus have I been made helpless [or, without any protector]?

Vita —Damn you!

Sakāra —

I shall give you wealth—a hundred gold coins, I shall give Karsapanas also Vodikas. Let this heroism of mine the abode of crime, be common to all persons! (40)

Vita —Fie let [it] be yours alone!

१ मां।

चेटः—शन्त पावम् । [शान्त पापम् ।] (शकारो हसति)

विटः—अप्रीतिर्भवतु विमुच्यतां हि हासो
धिक्प्रीतिं परिभवकारिकामनार्याम् ।
मा भूच्च त्वयि मम संगतं कदाचि-
दाच्छिन्नं धनुरिव निर्गुणं त्यजामि ॥ ४१ ॥

शकारः—भावे पशीद पशीद । एहि । णलिणीए पविशिअ कीलेम्ह ।
[भाव प्रसीद प्रसीद । एहि । नलिन्या प्रविश्य क्रीडाव ।]

विटः—अपतितमपि तावत्सेवमानं भवन्तं
पतितमिव जनोऽयं मन्यते मामनार्यम् ।
कथमहमनुयायां त्वां हतस्त्रीकमेनं
पुनरपि नगरस्त्रीशङ्कितार्धाक्षिदृष्टम् ॥ ४२ ॥

(सकरुणम्) वसन्तसेने
अन्यस्यामपि जातौ मा वेश्या भूस्त्वं हि सुन्दरि ।
चारित्र्यगुणसंपन्ने जायेथा विमले कुले ॥ ४३ ॥

Ceta—God forbid! [Sakara *laughs*

Vita—

Let there be absence of delight [or, repentance], leave off indeed the laughter. Fie upon [your] love [or, friendship] which brings on disgrace and [which is] ignoble! Let there be again never my contact with you! [Here] I abandon you without any virtues, like a broken bow without the string! (41)

Śakara—Bhāva, be pleased, be pleased. Come, let us sport on, entering into the lotus pond.

Vita—

People here consider me, although not fallen [or, degraded], as one degraded [and] dishonorable, while serving you. How can I be following you who have thus killed a woman, [and] who would be seen even again by the city-women with eyes half closed through apprehension? (42)

(*Pathetically*) Vasantasenā,

May you, [O] beautiful one, not be [born] a courtesan ever again in the next birth! May you, [O] one endowed with noble character and virtues, be born in a pure family! (43)

शकारः—ममकेलके पुष्फकलण्डकजिण्णुज्जाणे वशन्तशेणिअ मालिअ कहि पलाआशि । एहि । मम आवुत्तश्श अग्गदो ववहालं देहि । [मदीये पुष्पकरण्डकजीर्णोद्याने वसन्तसेना मारयित्वा कुत्र पलायसे । एहि । मम आवुत्तस्याग्रतो व्यवहार देहि ।] (इति धारयति)

विटः—आ. तिष्ठ जाल्म । (इति खड्गमाकर्षति)

शकारः—(सभयमपसृत्य) कि ले भीदेशि । ता गच्छ । [किं रे भीतोऽसि । तद्गच्छ ।]

विटः—(स्वगतम्) न युक्तमवस्थातुम् । भवतु । यत्रार्यशर्विलकचन्दनकप्रभृतयः सन्ति तत्र गच्छामि । (इति निष्क्रान्तः)

शकारः—णिधणं गच्छ । अले थावलका पुत्तका कीलिशे मए कडे । [निधन गच्छ । अरे स्थावरक पुत्रक कीदृश मया कृतम् ।]

चेटः—भट्टके महन्ते अकज्जे कडे । [भट्टक महदकार्यं कृतम् ।]

शकारः—अले चेडे किं भणाशि अकज्जे कडेत्ति । भोदु । एव्वं दाव । (नानाभरणान्यवतार्य) गेण्ह एदं अलंकारअम् । मए दात्र दिण्णे । जेत्तिके वेले अलंकलेमि तेत्तिक वेल मम । अण्णं तव । [अरे चेट किं भणस्यकार्यं कृतमिति । भवतु । एव तावत् । ..गृहाणेममलकारम् । मया तावद्दत्तम् । यावत्यां वेलायामलकरोमि तावतीं वेला मम । अन्यां तव ।]

Śakāra —Where are you running away, having killed Vasantasenā in my old garden Puṣpakaraṇḍaka ? Come, stand the trial in the court before my brother-in law [*Holds him*

Viṭa —Ah Stay, [you] rogue ! [*Draws his sword*

Sakāra —(*Moving off in fear*) What, oh ! You are afraid [of me] ! So, go

Viṭa —(*To himself*) It [is] not advisable [or, proper] to stay on Well, I shall go where are the noble Sarvilaka, Candanaka and others [*Exit*

Śakāra —Go to destruction [or, hell] ! O Sthāvaraka, dear son ! What sort of [deed] have I done ?

Ceta —Master, a most ignoble deed has been done [by you] !

Śakāra —O Ceta ! What do you say—A most ignoble deed has been done ? All right [I shall do] thus now (*Taking off his body various ornaments*) Take these ornaments I just give [them to you] During the time I shall be decorating [myself], for that period [they would be] mine; for other [time], yours

चेट—भट्टके खत्र एद शोहन्ति । किं मम एदेहि । [भट्टक एवैते शोभन्ते । किं ममैतैः ।]

शकार—ता गच्छ । एदाइ गण्हिअ मम केलकाए पाशादबालग्गापदोलिकाए चिट्ठ । जाव हग्गे आअच्छामि । [तद्गच्छ । एतौ गृहीत्वा मदीयाया प्रासादबालाग्रप्रतोलिकाया तिष्ठ । यावदहमागच्छामि ।]

चेट—ज भट्टके आणवेदि । [यद्भट्टक आज्ञापयति ।] (इति निष्कान्त)

शकार—अत्तपलित्ताणे भावे गद अदंशणम् । चेड वि पाशादबालग्गपदोलिकाए णिगलपूलिदं कदुअ थावइश्शम् । एव्व मन्ते लक्खिदे भोदि । ता गच्छामि । अधवा पेक्खामि दाव एदम् । किं एशा मडा आदु पुणो वि मालइश्शम् । (अवलोक्य) कध शुमला । भादु । एदिणा पावालएण पच्छादेमि णम् । अधवा णामङ्किदे एशे । ता को वि अज्जपुलिशे पच्चहिआणेदि । भादु । तदिणा वादालीपुञ्जिदेण शुक्खपण्णपुडेण पच्छादेमि । (तथा कृत्वा विचिन्त्य) भादु । एव्व दाव । शपदं अधिअलणं गच्छिअ ववहालं लिहावेमि जधा अत्थश्श कालणादो शत्थवाहचालुदत्ताकेण मम केलकं पुष्फकलण्डकं जिण्णुज्जाणं पवेशिअ वशन्तशेणिआ वावादिदे त्ति ।

Ceta —These look to advantage on [the person of] the Master himself What [is the use] of these to me ?

Sakara —Then go taking these bulls away, wait in the small top terrace room of my mansion I shall just come

Ceta —As Master commands [*Exit*

Sakara —Bhâva has made himself scarce to save himself The Ceta also, I shall keep secured having put [him] into fetters in the small top terrace room of the mansion In this way [my] secret would be safe So I shall go Or I shall just see her—Is she dead or shall I [have to] kill [her] once again ? (*Beholding*) What [she is] well [and truly] dead ! Very well I shall cover her up with this [my] mantle Or [no] this [is] marked with [my] name So some honourable person or other would recognise [it] Well I shall cover [her] up with these dry leaves heaped together by the gust of wind (*Doing accordingly thinking*) Well [I shall do] just this Now, going to the law-court I shall lodge a written complaint that Vasantasena was killed for the sake of [her] money by the merchant Carudatta having made [her] enter my Puspakarandaka old garden,

चालुदत्तविणाशा य कलेमि कवड णवम् ।
णअलीए विशुद्धाए पशुघादं व्व दालुणम् ॥ ४४ ॥

भोदु । गच्छामि । (इति निष्क्रम्य दृष्ट्वा सभयम्) अविद मादिके । जेण जेण गच्छामि मग्गेण तेण ज्जेव एशे दुट्टशमणके गहिदकशाओदकं चीवल गेण्हिअ आअच्छदि । एशे मए णाशि च्छिदिअ वाहिदे किदवेल कदावि म पेक्खिअ एदेण मालिद त्ति पआशइश्शदि । ता कथ गच्छामि । (अवलोक्य) भोदु । एदं अद्धपडिदं पाआलखण्डं उल्लङ्घिअ गच्छामि ।

एशे म्हि तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।
भूमीए पाआले हणूम शिहले विअ महेन्दे ॥ ४५ ॥

[आत्मपर्याणे भावो गमोऽदर्शनम् । चेटमपि प्रासादबालाग्रप्रतोलिकायां निगडपूर्णं कृत्वा स्थापयिष्यामि । एवं मन्त्रो रक्षितो भवति । तद्गच्छामि । अथवा पश्यामि तावदेनाम् । किमेषा मृता अथवा पुनरपि मारयिष्यामि । कथं सुमृता । भवतु । एतेन प्रावारेण प्रच्छादयाम्येनाम् । अथवा नामाङ्कित एष । तत्कोऽप्यार्यपुरुषः प्रत्यभिज्ञास्यति । भवतु । एतेन वातालीपुञ्जितेन शुष्कपर्णपुञ्जेन प्रच्छादयामि । भवतु । एवं तावत् । साम्प्रतमधिकरणं गत्वा व्यवहारं लेखयामि यथार्थस्य कारणात्सार्थवाहकचारुदत्तकेन मदीयं पुष्पकरण्डकं जीर्णोद्यानं प्रवेश्य वसन्तसेना व्यापादितेति ।

चारुदत्तविनाशाय करोमि कपटं नवम् ।
नगर्यां विशुद्धायां पशुघातमिव दारुणम् ॥

भवतु । गच्छामि । अविद मादिके । येन येन गच्छामि मार्गेण तेनैवैष दुष्टश्रमणको गृहीतकषायोदकं चीवरं गृहीत्वागच्छति । एष मया नासां छित्त्वा वाहितः कृतवैरः कदापि मां प्रेक्ष्यैतेन मारितेति प्रकाशयिष्यति । तत्कथं गच्छामि । भवतु । एतमर्धपतित

I shall arrange a novel fraud for the destruction of Cāru datta terrible like the slaughter of the victim [cow] in a sacred city (44)

Well I shall go. (*Going out seeing with fear*) Ah Alas! By whatever path I go by the very same this wicked monk comes taking [his] garment soaked in red coloured water He was driven out with [his] nose pierced through by me [and so he] being inimical [towards me] might perhaps on seeing me give out that [Vasantasenā] was killed by me [lit. this one] So, how shall I go? (*Beholding*) All right. Jumping over this half fallen portion of the wall, I shall go

माकाशखण्डमुल्लङ्घ्य गच्छामि ।

एषोऽस्मि त्वरितत्वरितो लङ्कानगर्यां गगने गच्छन् ।
भूम्या पाताल हनुमच्छिखर इव महेन्द्रः ॥] (इति निष्क्रान्तः) १५

(प्रविश्यापटीक्षेपेण) संवाहको भिक्षुः—पक्खालिदे एदे मए चीवल
खण्डे । किं णु खु शाहाए शुक्खावइश्शम् । इध वाणला विलुम्पन्ति । किं णु
खु भूमीए । धूलीदोशे होदि । ता कहिं पशालिअ शुक्खावइश्शम् । (दृष्ट्वा) १८
भोदु । इध वादालीपुञ्जिदे शुक्खपत्तसंचए पशालइश्शम् । (तथा कृत्वा) णमो
बुद्धश्श । (उपविश्य) भोदु । धम्मक्खलाइं उदाहलामि । (पञ्चजनः येन
मारिता इत्यादि पूर्वोक्तं पठति) अधवा अलं मम एदिणा शग्गेण । जाव २१
ताए वशन्तशेणिआए बुद्धोवाशिआए पच्चुवआलं ण कलेमि जाए दशाणं
शुवण्णकाणं किदे जूदिअलेहिं णिक्कीदे । तदो पहुदि ताए कीद विअ अत्ताणअं
अवगच्छामि । (दृष्ट्वा) किं णु खु पण्णोदले शमुश्शशदि । अधवा २४

Here am I [going] very quickly like Mahendra going towards the city of Lankā through the sky, over the earth, over the nether regions [and] over the peak of Hanumat (43)
[*Exit*

(*Enter one with a toss of the curtain*)

Samvāhaka Bhikṣu—I have washed this garment piece Should I indeed dry it up on a branch? Here [or in that case] the monkeys might snatch [it] away [Should it be] indeed on the ground? [In that case] there would result [its] being spoiled by dust Then where shall I dry [it] spreading [it] over? (*Seeing*) Well I shall spread [it] over here on the mass of dry leaves heaped together owing to the gust of wind (*Doing accordingly*) A bow to Buddha (*Sits down*) Well I shall recite the holy recitation (*Repeats VIII 2— By whom five persons were killed etc said before*) Or away [that is I have nothing to do] with this Heaven for me so long I do not return the obligation of that Buddha worshipper Vasantasenā by whom I was redeemed from the [two] gamblers for the sake of ten gold coins. Since that time I consider myself to be as though bought by her (*Seeing*) What [is it] indeed that is rustling up inside the leaves? Or

वादादवेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।
एदे वित्थिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

[प्रक्षालितमेतन्मया चीवरखण्डम् । किं नु खलु शाखायां शुष्कं करिष्यामि । इह वानरा विलुम्पन्ति । किं नु खलु भूम्याम् । धूलीदोषो भवति । तत्कुत्र प्रसार्य शुष्कं करिष्यामि । ... भवतु । इह वातालीपुञ्जिते शुष्कपत्रसंचये प्रसारयिष्यामि ।...नमो बुद्धाय । .. भवतु । धर्माक्षराण्युदाहरामि । . . अथवाल ममैतेन स्वर्गेण । यावत्तस्या वसन्तसेनाया बुद्धोपासिकायाः प्रत्युपकारं न करोमि यया द्यूतकारयोः सुवर्णकाना कृते द्यूतकराभ्यां निष्क्रीतः ततः प्रभृति तया क्रीतमिवात्मानमवगच्छामि । ... किं नु खलु पर्णोदरे समुच्छ्वसिति । अथवा

वातातपेन तप्तानि चीवरतोयेन स्तिमितानि पत्राणि ।
एतानि विस्तीर्णपत्राणि मन्ये पत्राणीव स्फुरन्ति ॥]

(वसन्तसेना संज्ञां लब्ध्वा हस्तं दर्शयति)

भिक्षु —हा हा शुद्धालंकालभूशिदे इत्थिआहत्थे णिक्कमदि । कधम् । दुदिए वि हत्थे । (बहुविध निर्वर्ण्य) पच्चभिआणामि विअ एदं हत्थम् । अधवा किं विचालेण । शच्चं शे ज्जेव हत्थे जेण मे अभअं दिण्णम् । भोदु । पेक्खिश्शम् । (नाट्येनोद्घाट्य दृष्ट्वा प्रत्यभिज्ञाय च) शा ज्जेव बुद्धोवाशिआ । [हा हा शुद्धालंकारभूषित स्त्रीहस्तो निष्क्रामति । कथम् । द्वितीयोऽपि हस्तः । प्रत्यभिजानामीवैतं हस्तम् । अथवा किं विचारेण । सत्यं स एव हस्तो येन मेऽभयं दत्तम् । भवतु । पश्यामि । .. सैव बुद्धोपासिका ।]

(वसन्तसेना पानीयमाकाङ्क्षति)

I think that these leaves scorched up by heat and wind, [being] moistened by the water from the garment, are throbbing up like the wings with [their] feathers [or, surface] spread over. (46)

[Vasantasenā, *regaining consciousness, puts forth her hand*

Bhiksu —Ha! Oh! A woman's hand adorned with bright ornaments is coming out! What! A second hand too! (*Scrutinising in various ways*) I seem indeed to recognise this hand! Or, why doubt [or, discuss any further]? Surely, this [is] the same hand by which was granted freedom from fear to me! Well, I shall see [*Gesticulating uncovering, seeing and recognising*] [It is] the same Buddha worshipper!

[Vasantasenā *indicates a desire for water*

भिक्षुः—कधम् । उदअं मग्गेदि । दूले च दिग्घिआ । किं दाणिं एत्थ कलइश्शम् । भोदु । एदं चीवलं शे उवलि गालइश्शम् । [कथम् । उदकं याचते । दूरे च दीर्घिका । किमिदानीमत्र करिष्यामि । भवतु । एतच्चीवरमस्या उपरि गालयिष्यामि ।] (तथा करोति)

(वसन्तसेना संज्ञां लब्ध्वोत्तिष्ठति । भिक्षुः पटान्तेन वीजयति)

वसन्तसेना—अज्ज को तुमम् । [आर्य कस्त्वम् ।]

भिक्षुः—किं मं ण शुमलेदि बुद्धोवाशिआ दशशुवण्णणिक्कीदम् । [किं मां न स्मरति बुद्धोपासिका दशसुवर्णनिष्क्रीतम् ।]

वसन्तसेना—सुमरामि । ण उण जधा अज्जो भणादि । वरं अहं उवरदा ज्जेव । [स्मरामि । न पुनर्यथार्यो भणति । वरमहमुपरतैव ।]

भिक्षुः—बुद्धोवाशिए किं ण्णेदम् । [बुद्धोपासिके किं न्विदम् ।]

वसन्तसेना—(सनिर्वेदम्) जं सरिसं वेसभावस्स । [यत्सदृशं वेशभावस्य ।]

भिक्षुः—उट्ठेदु उट्ठेदु बुद्धोवाशिआ एदं पादवशमीवजादं लदं ओलम्बिअ । [उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिका एतां पादपसमीपजातां लतामवलम्ब्य ।] (इति लतां नामयति) (वसन्तसेना गृहीत्वोत्तिष्ठति)

Bhikṣu :—What? [She] asks for water? But the tank [is] far off What shall I do now here? Well, I shall squeeze this garment over her (*Does accordingly*

[Vasantasena, *regaining consciousness sits up*, Bhikṣu *fans her with the hem of his cloth*

Vasantasenā —Who [are] you?

Bhikṣu —What! Does not the Buddha-worshipper remember me redeemed with ten gold coins?

Vasantasenā —I remember, but not in the way as the noble one says [It would have been] better if I were just dead [and gone]'

Bhikṣu —Buddha-worshipper, what indeed [is] this?

Vasantasenā —(*Despondently*) What [is] in keeping with the profession of a courtesan

Bhikṣu —Let the Buddha worshipper rise up, rise up, supporting [herself] with this creeper growing near the tree. [*Bends down the creeper*, Vasantasena *holding it, stands up*

भिक्षु—एदश्शि विहाले मम धम्मबहिणिआ चिट्ठदि। तहिं शमश्शशिदमणा भविअ उवाशिआ गेहं गमिश्शदि। ता शेणं शेण गच्छदु बुद्धोवाशिआ। (इति परिक्रामति। दृष्ट्वा) ओशलध अज्जा ओशलध। एशा तलुणी इत्थिआ एशो भिक्खु त्ति शुद्धे मम एशे धम्मे।

हत्थशंजदो मुहशंजदो इन्दियशंजदो शे क्खु माणुशे।
किं कलेदि लाअउले तश्श पललोओ हत्थे णिच्चले ॥ ४७ ॥

[एतस्मिन्विहारे मम धर्मभगिनी तिष्ठति। तत्र समाश्वस्तमना भूत्वोपासिका गेहं गमिष्यति। तच्छनैः शनैर्गच्छतु बुद्धोपासिका। .. अपसरत। आर्या अपसरत। एषा तरुणी स्त्री एष भिक्षुरिति शुद्धो ममैष धर्मः।

हस्तसंयतो मुखसंयत इन्द्रियसंयतः स खलु मनुष्यः।
किं करोति राजकुलं तस्य परलोको हस्ते निश्चलः ॥]

(इति निष्क्रान्ताः सर्वे)

इति वसन्तसेनामोटनो नामाष्टमोऽङ्कः।

Bhikṣu —In this convent stays my sister-in faith. Having composed her mind there, [the Buddha-] worshipper might go home So, let the Buddha worshipper go slowly and slowly. (*Moves about, seeing*) Stand off gentlemen, stand off Here [is] a young woman, [and] here, a Bhikṣu—[still] this [is] my correct behaviour

Restrained in hand, restrained in mouth, restrained in sense-organs, that [is] indeed a man. What can a court of law do to him? The other world [lies] firm in [the hollow of his] hand (47)

[*Exeunt Omnes*

Here ends the Eighth Act called Vasantasenāmoṭana

[*The Crushing of Vasantasenā*]

नवमोऽङ्कः

(ततः प्रविशति शोधनकः)

शोधनकः—आणत्तम्हि अधिअरणभोइएहिं—अरे सोहणआ ववहार-मण्डवं गदुअ आसणाइं सज्जीकरेहि त्ति । ता जाव अधिअरणमण्डवं सज्जिदुं गच्छामि । (परिक्रम्यावलोक्य च) एदं अधिअरणमण्डवम् । एस पविसामि । (प्रविश्य समार्ज्यासनमाधाय) विवित्तं कारिदं मए अधिअरणमण्डवम् । विरइदाइं मए आसणाइं । ता जाव अधिअरणिआण उण णिवेदेमि । (परिक्रम्यावलोक्य च) कधम् एसो रट्ठिअस्सालो दुट्ठदुज्जणमणुस्सो इदो एव्व आअच्छादि । ता दिट्ठि-पधं परिहरिअ गमिस्सम् । [आज्ञप्तोऽस्म्यधिकरणभोजकैः—अरे शोधनक व्यवहार-मण्डपं गत्वासनानि सज्जीकुरु इति । तद्यावदधिकरणमण्डपं सज्जितुं गच्छामि । ...एषोऽधिकरणमण्डपः । एष प्रविशामि । विविक्तं कारितो मयाधिकरणमण्डपः । विरचितानि मयासनानि । तद्यावदधिकरणिकानां पुनर्निवेदयामि । ... कथम् एष राष्ट्रियश्यालो दुष्टदुर्जनमनुष्य इत एवागच्छति । तद्दृष्टिपथं परिहृत्य गमिष्यामि ।]
(इत्येकान्ते स्थितः)

(ततः प्रविशत्युज्ज्वलवेषधारी शकारः)

ACT IX

(*Then enter* Sodhanaka)

Sodhanaka —I have been ordered by the Court-dignitaries [as follows]—'O Sodhanaka, going to the Court hall, get ready the seats' So, I shall be going to the Court hall to arrange [them] (*Walking about and beholding*) This [is] the Court hall Here I shall enter (*Entering, sweeping it and placing the seats*) I have made the Court hall [quite] clean the seats have been arranged by me, so I shall just let the judges know in return (*Walking about and beholding*) What ? Here the king's brother-in law, a wicked man, a mean fellow, is coming just here So, avoiding the range of [his] sight I shall go. (*Stands in one corner*

(*Then enter* Sakara *wearing a gorgeous dress*)

शकार—

ण्हादेहं शलिलजलेहिं पाणिएहिं उज्जाणे उववणकाणणे णिशण्णे।
णालीहिं शह जुवदीहिं इत्तिआहिं गन्धव्वेव शुविहिदेहिं अङ्गकेहिं॥ १॥
खणेण गण्ठी खणजूलके मे खणेण वाला खणकुन्तले वा।
खणेण मुक्के खण उद्धचूडे चित्ते विचित्ते हगे लाअशाले॥ २॥

अवि अ। विशगण्ठिगब्भपविट्ठेण विअ कीडएण विअ अन्तल मग्गमाणेण पाविदं मए महदन्तलम्। ता कश्श एदं किविणचेट्ठिअं पाडइश्शम्। (स्मृत्वा) आ शुमलिदं मए। दलिद्दचालुदत्तश्श एदं किविणचेट्ठिअं पाडइश्शम्। अण्ण च। दलिद्दे क्खु शे। तश्श शव्वं शंभावीअदि। भोदु। अधिअलणमण्डवं गदुअ अग्गदो ववहालं लिहावइश्शम् जधा चालुदत्ताकेण वशन्तशेणिआ मोडिअ मालिदा। ता जाव अधिअलणमण्डवं ज्जेव गच्छामि। (परिक्रम्यावलोक्य च) एदं तं अधिअलणमण्डवम्। एत्थ पविशामि। (प्रविश्यावलोक्य च) कधम् आशणाइं दिण्णाइं चिट्ठन्ति। जाव आअच्छन्ति अधिअलणभोइआ दाव एदश्शिं दुव्वचत्तले मुहुत्तअं उवविशिअ पडिवालइश्शम्।

[स्नातोऽहं सलिलजलैः पानीयैरुद्याने उपवनकानने निषण्णः।
नारीभिः सह युवतीभिः स्त्रीभिर्गन्धर्व इव सुविहितैरङ्गकैः॥
क्षणेन ग्रन्थिः क्षणजूटको मे क्षणेन वालाः क्षणकुन्तला वा।
क्षणेन मुक्ताः क्षणमूर्ध्वचूडश्चित्रो विचित्रोऽहं राजश्यालः॥

Sakara —

I bathed with waters liquids and fluids, seated in a garden, park and grove, with women, young ladies and females—like a Gandharva, with well formed limbs! (1)

[Hair formed in] a knot for a moment, a matted form the next moment long hair for another moment, curly hair for another moment loosened up for another moment, made into a crest above for another moment—[thus] variegated and picturesque [am] I, the king's brother in law! (2)

And further, a big passage [or advance, opening] has been made by me like a worm entering the interior of a poisonous ... [therein] So on

I have

penniless

Cārudatta And moreover he [is] indeed a pauper everything

१ ग अन्नाहिं।

अपि च । विषग्रन्थिगर्भप्रविष्टेनेव कीटकेनान्तरं मार्गमाणेन प्राप्तं मया महदन्तरम् । तत्कस्येदं कृपणचेष्टितं पातयिष्यामि । आः स्मृतं मया । दरिद्रचारुदत्तस्येदं कृपणचेष्टितं पातयिष्यामि । अन्यच्च । दरिद्रः खलु सः । तस्य सर्वं सम्भाव्यते । भवतु । अधिकरणमण्डपं गत्वाग्रतो व्यवहारं लेखयिष्यामि यथा चारुदत्तेन वसन्तसेना मोटयित्वा मारिता । तदधिकरणमण्डपमेव गच्छामि । एष सोऽधिकरणमण्डपः । अत्र प्रविशामि । कथम् आसनानि दत्तानि तिष्ठन्ति । यावदागच्छन्त्यधिकरणभोजकाः तावदेतस्मिन्दूर्वाचत्वरे मुहूर्तमुपविश्य प्रतिपालयिष्यामि ।] (तथा स्थितः)

शोधनकः—(अन्यतः परिक्रम्य पुरो दृष्ट्वा) एदे अधिअरणिआ आअच्छन्ति । ता जाव उवसप्पामि । [एतेऽधिकरणिका आगच्छन्ति । तद्यावदुपसर्पामि ।] (इत्युपसर्पति)

(ततः प्रविशति श्रेष्ठिकायस्थाभ्यां परिवृतोऽधिकरणिकः)

अधिकरणिकः—भो भोः श्रेष्ठिकायस्थौ ।

श्रेष्ठिकायस्थौ—आणवेदु अज्जो । [आज्ञापयत्वार्यः ।]

अधिकरणिकः—अहो व्यवहारपराधीनतया दुष्करं खलु परचित्तग्रहणमधिकरणिकैः ।

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can be [regarded as] possible in him Very well Going to the Court hall I shall [be the] first [to] lodge a written complaint viz. Vasantasena was murdered by Carudatta after strangling [or crushing] [her] So I shall go to the Court-hall itself (*Walking about and beholding*) Here [is] that Court hall Here shall I enter [it] (*Entering and beholding*) What! The seats have been put in position Until the Court dignitaries arrive, I shall be waiting sitting down for a while in this quadrangle over grown with Durvā grass [*Stays accordingly*

Sodhanaka —(*Moving in another direction seeing before him*) Here are the Court dignitaries coming So I shall approach [them] [*Approaches*

(*Then enter the* Judge *accompanied by* Sresthin Kāyastha *and others*)

Judge —Oh you Sresthin and Kayastha

Sresthin and Kayastha —May Your Lordship command

Judge —Oh owing to [their] being dependent upon the judicial procedure comprehension of [what is in] the minds of others [is] indeed difficult to secure, by the judges

छन्न कायमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृत
स्वान्दोषान्कथयन्ति नाधिकरणे रागाभिभूता स्वयम् ।
त पक्षापरपक्षवर्धितबलैर्दोषैर्नृप स्पृश्यते
सक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरत ॥ ३ ॥

अपि च

छन्न दोषमुदाहरन्ति कुपिता न्यायेन दूरीकृता
स्वान्दोषान्कथयन्ति नाधिकरणे सन्तोऽपि नष्टा ध्रुवम् ।
ये पक्षापरपक्षदोषसहिता पापानि सकुर्वते
सक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरत ॥ ४ ॥

यत आधिकरणिक खलु

शास्त्रज्ञ कपटानुसारकुशलो वक्ता न च क्रोधन
स्तुल्यो मित्रपरस्वकेषु चरित दृष्ट्वैव दत्तोत्तर ।

Men put forth business [in a] garbled [form] and far removed from justice [or fair play] they carried by passion do not of their own accord narrate [their] own shortcomings The king is touched [or contaminated] by those faults with [their] strength augmented by one [plaintiff's] side and the other [defendant's] side In short odium alone is easy to be had by a judge (*drasta*) praise far off! (3)

And further

They getting angry shout out [even] the hidden faults [of others] throwing to the winds [all sense of] justice even good men do not narrate [their] own shortcomings in a court of law [and] undoubtedly go waste [they] who commit sinful deeds being associated with the crimes of one side or the other side In short odium alone [is] easy to be had by a judge (*drast*) praise far off! (4)

So a judge indeed [has to be]

conversant with the science [of law] expert in tracing out fraud [an effective] speaker but not one losing temper equal [or impartial] towards friends enemies and his own [relatives] one giving decision only after investigating [lit seeing all] happenings a protector of the weak a harasser of

क्लीवान्पालयिता शठान्व्यथयिता धर्म्यो न लोभान्वितो
द्वार्भावे परतत्त्वबद्धहृदयो राज्ञश्च कोपापहः ॥ ५ ॥

श्रेष्ठिकायस्थौ—अज्जस्स वि णाम गुणे दोसो त्ति वुच्चदि । जइ एव्वम् ता चन्दालोए वि अन्धआरो त्ति वुच्चदि । [आर्यस्यापि नाम गुणे दोष इत्युच्यते । यद्येवम् तर्हि चन्द्रालोकेऽप्यन्धकार इत्युच्यते ।]

अधिकरणिकः—भद्र शोधनक अधिकरणमण्डपस्य मार्गमादेशय ।

शोधनकः—एदु एदु अधिअरणभोइओ एदु । [एत्वेत्वधिकरणभोजक एतु ।]

(इति परिक्रामन्ति)

शोधनकः—एदं अधिअरणमण्डवम् । ता पविसन्तु अधिअरणभोइआ । [अयमधिकरणमण्डपः । तत्प्रविशन्त्वधिकरणभोजकाः ।] (सर्वे च प्रविशन्ति)

अधिकरणिकः—भद्र शोधनक बहिर्निष्क्रम्य ज्ञायताम् कः कः कार्यार्थी इति ।

शोधनकः—जं अज्जो आणवेदि । (इति निष्क्रम्य) अज्जा अधिअरणिआ भणन्ति—को इध कज्जत्थी त्ति । [यदार्य आज्ञापयति । आर्या अधिकरणिका भणन्ति—क इह कार्यार्थी इति ।] १२

rogues acting according to [the dictates of] religion not falling a prey to greed with [his] heart fixed only on [finding out] the highest truth by every door (*dvārbhāva*) and remover of the king's anger (5)

Śresthin and Kāyastha —Could the merits of even Your Lordship be indeed spoken of as faults?—If so then when [there is] moon light darkness could be said [to exist]

Judge—Good man Śodhanaka direct the way to the Court-hall

Śodhanaka —[Please] come come, Your Lordship [please] come [*Walk about*

Śodhanaka —Here [is] the Court hall So may the Court-dignitaries enter [*All of them enter*

Judge —Good man Śodhanaka going out find out—who [are] the plaintiffs?

Śodhanaka —As Your Lordship commands (*Going out*) Gentlemen the judges ask— Who [are] the plaintiffs here?

शकार —(सदर्पम्) उवत्थिए अधिअलणिए । (साटोप परिक्रम्य) हगे वलपुलिशे मणुश्शे वाशुदेवे लश्टिअशाले लाअशाले कज्जत्थी । [उपस्थिता अधिकरणिका । अह वरपुरुषो मनुष्यो वासुदेवो राष्ट्रियश्याला राजश्याल कार्यार्थी ।]

शोधनक —(ससम्भ्रमम्) हीमादिके पढम ज्जेव लट्ठिअसालो कज्जत्थी । भोदु । अज्ज मुहुत्त चिट्ठ । दाव अधिअरणिआण णिवेदेमि । (उपगम्य) अज्जा एसो क्खु लट्ठिअसालो कज्जत्थी ववहार उवत्थिदो । [हन्त प्रथममेव राष्ट्रियश्याल कार्यार्थी । भवतु । आर्य मुहूर्तं तिष्ठ । तावदधिकरणिकाना निवेदयामि । आर्या एष खलु राष्ट्रियश्याल कार्यार्थी व्यवहारमुपस्थित ।]

अधिकरणिक —कथम् । प्रथममेव राष्ट्रियश्याल कार्यार्थी । यथा सूर्योदय उपरागो महापुरुषनिपातमेव कथयति । शोधनक व्याकुलेनाद्य व्यवहारेण भवितव्यम् । भद्र निष्क्रम्योच्यताम् गच्छ अद्य न दृश्यते तव व्यवहार इति ।

शोधनक —ज अज्जो आणवेदि । (इति निष्क्रम्य शकारमुपगम्य) अज्ज अधिअरणिआ भणन्ति अज्ज गच्छ । ण दीशदि तव ववहारो । [यदार्य आज्ञापयति । आर्य अधिकरणिका भणन्ति अद्य गच्छ । न दृश्यते तव व्यवहार ।]

Sakara —(*With joy*) The judges have come (*Walking about haughtily*) I an excellent person a human being, Vāsudeva, king s brother in law brother in law of the king [am] the plaintiff

Śodhanaka —(*In confusion*) Alas Just at the very start the king's brother in law the plaintiff! Well Sir wait for a while while I inform the judges. (*Approaching*) Gentlemen here is indeed the king s brother in law attending the court [or lodging a complaint] [as] a plaintiff

Judge —What ! Just at the very start, the king s brother in law the plaintiff ! [This] like an eclipse at sun rise fortells nothing short of (*eva*) the downfall of a great man Sodhanaka, to-day the court programme is pretty crowded [already] Good man going out say— [You may] go Your suit cannot be heard to-day '

Śodhanaka —As Your Lordship commands (*Going out approaching* Sakāra) Sir the judges say—' Go to day, your suit can not be heard '

शकारः—(सक्रोधम्) आः किं ण दीशदि मम ववहाले। जइ ण दीशदि २७ तदो आवुत्तं लाआणं पालअं बहिणीवदिं विण्णविअ बहिणिं अज्जिकं च विण्णविअ एदं अधिअलणिअं दूले फेलिअ एत्थ अण्णं अधिअलणिअं ठावइश्शम्। [आः किं न दृश्यते मम व्यवहारः। यदि न दृश्यते तदावुत्तं राजानं पालकं भगिनीपतिं विज्ञाप्य भगिनीं मातरं च विज्ञाप्यैतमधिकरणिकं दूरीकृत्यात्रान्यमधिकरणिकं स्थापयिष्यामि।] (इति गन्तुमिच्छति)

शोधनकः—अज्ज लट्ठिअशालअ मुहुत्तअं चिट्ठ। दाव अधिअलणिआणं २३ णिवेदेमि। (अधिकरणिकमुपगम्य) एसो लट्ठिअशालो कुविदो भणादि। [आर्य राष्ट्रियश्याल मुहूर्तं तिष्ठ। तावदधिकरणिकानां निवेदयामि। एष राष्ट्रियश्यालः कुपितो भणति।] (इति तदुक्तं भणति) ३६

अधिकरणिकः—सर्वमस्य मूर्खस्य संभाव्यते। भद्र उच्यताम्—आगच्छ दृश्यते तव व्यवहारः।

शोधनकः—(शकारमुपगम्य) अज्ज अधिअलणिआ भणन्ति—आअच्छ। ३९ दीसदि तव ववहारो। ता पविसदु अज्जो। [आर्य अधिकरणिका भणन्ति—आगच्छ। दृश्यते तव व्यवहारः। तत्प्रविशत्वार्यः।]

शकारः—पढमं भणन्ति ण दीशदि संपदं दीशदि त्ति। ता णाम भीदा ४२ भीदा अधिअलणभोइआ। जेत्तिअं हग्गे भणिश्शं तेत्तिअं पत्तिआवइश्शम्। भोदु। पविशामि। (प्रविश्योपसृत्य) शुहं अम्हाणं तुम्हाणं पि शुहं देमि ण

Sakāra —(*Angrily*) What, my suit would not be heard ? If it is not heard, then informing [my] brother-in-law, sister's husband King Pālaka, [and also] informing [my] sister and mother, dismissing this judge, shall I install another judge here [in his place] [*Desires to go away*

Sodhanaka —Noble king's brother in law, stay for a while, while I inform the judges (*Approaching the* Judge) Here the king's brother in law in anger says— [*Repeats what was said by him*

Judge —Everything is possible in [the case of] this fool. Good man, say [to him]—'Come, your suit will be heard'

Sodhanaka —(*Approaching* Sakara) Sir, the judges say—'Come, your suit will be heard.' So, may the noble one enter

Sakāra —First they say 'would not be heard,' now, 'would be heard.' So, surely are the judges [or, Court-dignitaries] completely awe-struck Whatever I may be saying, I shall

४५ देमि अ। [प्रथम भणन्ति न दृश्यते साम्प्रत दृश्यत इति। तन्नाम भीतभीता अधिकरणभोजका । यद्यदह भणिष्यामि तत्तत्प्रत्याययिष्यामि। भवतु। प्रविशामि। .. सुसुखमस्माकम् युष्माकमपि सुख ददामि न ददामि च।]

४८ **अधिकरणिक**—(स्वगतम्) अहो स्थिरसस्कारता व्यवहारार्थिन। (प्रकाशम्) उपविश्यताम्।

शकार—आ अत्तणकेलका शे भूमी। ता जहि मे रोअदि तहि उव-
५१ विशामि। (श्रेष्ठिन प्रति) एश उवविशामि। (शोधनक प्रति) ण एत्थ उवविशामि। (इत्यधिकरणिकमस्तके हस्त दत्त्वा) एश उवविशामि। [आ आत्मीयैषा भूमि। तद्यत्र मह्य रोचत तत्रोपविशामि। एष उपविशामि। नन्वत्रोपविशामि।
५४ एष उपविशामि।]　　　(इति भूमावुपविशति)

अधिकरणिक—भवान्कार्यार्थी।

शकार—अध इं। [अथ किम्।]

अधिकरणिक—तत्कार्य कथय।

५७ **शकार**—कण्णे कज्ज कधइश्शम्। एव्वं वड्डके मह्लकप्पमाणाह कुले हग्गे जादे। लाअशशुले मम पिदा लाआ तादश्श होइ जामादा।
लाअशिआले हग्गे ममावि बहिणीवदी लाआ॥ ६॥

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make [them] believe in all that Very well, I shall enter, (*Entering approaching*) We are quite all right, as for you too, I shall give or not give happiness

Judge —(*To himself*) Oh, the firm-mindedness of [this] plaintiff (*Aloud*) Take a seat

Sakara —Ah! [All] this ground [is my] own So, I shall sit down where it pleases me (*To* Sresthin) Here I shall sit (*To* Sodhanaka) I say, I shall sit here (*Placing his hand on the head of the* Judge) Here I shall sit [*Sits down on the ground*

Judge —[Are] you the plaintiff?

Sakara —Just so

Judge —Then state [your] plaint

Sakāra —I shall tell [my] plaint in [your] ear I have been born in so big a family of the measure of a Mallarka

King s father in law [is] my father, the king is [my] fathers son in law I [am] the kings brother in law, [and] my sister's husband too [is] the king (6)

[कणं कार्यं कथयिष्यामि । एवं बृहति मल्लकप्रमाणस्य कुलेऽहं जातः ।
राजश्वशुरो मम पिता राजा तातस्य भवति जामाता ।
राजश्यालोऽहं ममापि भगिनीपती राजा ॥] २

अधिकरणिक —सर्वं ज्ञायते ।

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति नितरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ ७ ॥

तदुच्यतां कार्यम् ।

शकार—एव्व भणामि । अवलद्धे वि ण मे किं पि कलइश्शदि ।
तदो तेण वहिणीवदिणा पलितुश्टेण मे कीलिदुं लक्खिदुं शव्वुय्याणाणं पवले २
पुष्फकलण्डकजिण्णुय्याणे दिण्णे । तहिं च पेक्खिदुं अणुदिअहं शोशावेदुं
शोधावेदुं पोश्टावेदुं लुणावेदुं गच्छामि । दइव्वजोएण पेक्खामि ण पेक्खामि वा
इत्थिआशलीलं णिवडिदं । [एवं भणामि । अपराद्धस्यापि न च मे किमपि करिष्यति । ६
ततस्तेन भगिनीपतिना परितुष्टेन मे क्रीडितुं रक्षितुं सर्वोद्यानानां प्रवरं पुष्पकरण्डकजीर्णोद्यानं दत्तम् । तत्र च प्रेक्षितुमनुदिवसं शोषयितुं शोधयितुं पुष्टं कारयितुं लवनं कारयितुं गच्छामि । दैवयोगेन पश्यामि न पश्यामि वा स्त्रीशरीरं निपतितम् ।] ६

अधिकरणिक—अथ ज्ञायते का स्त्री विपन्नेति ।

Judge —All [this] is [already] known [to us]

What [is the use] of referring to [or quoting] one's family? [One's] character alone [is] the cause here [that is in matters like this] Thorny trees get enormously multiplied in a good [that is, fertile] field! (7)

So, state [your] plaint

Sakara —I say this—but he [the king] would not do anything to me even though I had committed a crime—therefore by him, [my] sister's husband being quite pleased [with me], has been given to me the Puspakarandaka old garden, the best of all gardens for playing in [and] for preserving [it] And there I go, day after day to see [or, look after it], to drain [it], to cleanse [it], to make [it] have a luxuriant growth [and] to trim [it] By a stroke of luck I saw—or rather I did not see—a body of woman fallen down [or, dead]

Judge —Now, is it known who [was] the woman [found] dead?

शकार —हहो अधिअलणभोइआ किंति ण जाणामि त तादिशिं णअलमण्डण कश्चणशदभूशणिअं । केण वि कुपुत्तण अत्थकल्लवत्तस्स कालणादो शुण्ण पुप्फकलण्डअजिण्णज्जाण पवेशिअ बाहुपाशबलक्कालेण वशन्तशेणिआ मालिदा । ण मए [अहो अधिकरणभोजका: किमिति न जानामि तां तादृशीं नगरमण्डनं काञ्चनशतभूषणाम् । केनापि कुपुत्रेणार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण वसन्तसेना मारिता । न मया]
(इत्यर्धोक्ते मुखमावृणोति)

अधिकरणिक —अहो नगररक्षिणां प्रमाद । भो श्रेष्ठिकायस्थौ न मयेति व्यवहारपदं प्रथममभिलिख्यताम् ।

कायस्थ —ज अज्जो आणवेदि । (तथा कृत्वा) अज्ज लिहिदम् । [यदार्य आज्ञापयति । आर्य लिखितम् ।]

शकार —(स्वगतम्) हीम दिक्के । उत्तलाअन्तेण विअ पाअशपिण्डालकेण अज्ज मए अत्ता एव्व णिण्णाशिदो[1] । भोदु । एव्व दाव । (प्रकाशम्) अहो अधिअलणभोइआ ण भणामि मए ज्जेव दिट्ठा । किं कोलाहल कलेध । [हा धिक् । उत्त्वरायमाणेनेव पायसपिण्डारकेणाद्य मया आत्मा निनाशित । भवतु । एवं तावत् । अहो अधिकरणभोजका ननु भणामि मयैव दृष्टा । किं कोलाहलं कुरुत ।] (इति पादेन लिखितं प्रोञ्छति)

Sakara —O! Court dignitaries! How [indeed] should I not know that [lady] of that [well known] kind the ornament of the city [and] wearing hundreds of gold ornaments? By some wretched fellow [lit son] was Vasantasena killed by a forcible assault by the noose of [his] arms having brought her to the secluded Puspakarandaka old garden for the sake of money a bagatelle Not by me—[*With this half said he covers his mouth*]

Judge —Oh the carelessness of the city guards O Sresthin and Kayastha write down first Not by me as a legal point [for consideration]

Kayastha —As Your Lordship commands (*Doing accordingly*) Your Lordship I have written [it down]

Sakara —(*To himself*) Ha Ha! I have to-day verily destroyed myself like a beggar greedy for the [hot] Payasa making [undue] haste [in gulping it down] Well [I shall do] this now (*Aloud*) O Court dignitaries I say I said She was just seen by me Why are you making [all this] fuss?

[*With his foot he wipes out what was written*]

1 पविशिअ ।

अधिकरणिकः—कथं त्वया ज्ञातं यथा स्त्र्यर्थनिमित्तं बाहुपाशेन व्यापादिता ।

शकारः—हंहो भूणं शूणशूणाए मायट्ठाणाए गीवालिआए णिशुवण्णकेहिं १०
आहलणट्ठाणेहिं तक्केमि । [हहो नूनं शून्यशून्यया मोघस्थानया ग्रीवालिकया निःसुवर्णैराभरणस्थानैस्तर्कयामि ।]

श्रेष्ठिकायस्थौ—जुज्जदि विअ । [युज्यत इव ।] ११

शकारः—(स्वगतम्) दिट्ठिआ पच्चुज्जीविदम्हि । अविद मादिके । [दिष्ट्या प्रत्युज्जीवितोऽस्मि । अविद मातृके ।]

श्रेष्ठिकायस्थौ—भो क एसो ववहारो अवलम्बदि । [भो कमेष व्यवहारोऽवलम्बते ।] १६

अधिकरणिकः—इह हि द्विविधो व्यवहारः ।

श्रेष्ठिकायस्थौ—कीरिसो । [कीदृशः ।] १९

अधिकरणिकः—वाक्यानुसारेण अर्थानुसारेण च । यस्तावद्वाक्यानुसारेण स खल्वर्थिप्रत्यर्थिभ्यः । यश्चार्थानुसारेण स चाधिकरणिकबुद्धिनिष्पाद्यः ।

श्रेष्ठिकायस्थौ—ता वसन्तसेणामादरं अवलम्बदि ववहारो । [तद्वसन्तसेनामातरमवलम्बते व्यवहारः ।] २२

Judge —How did you know that she was indeed killed by the noose of the arms [that is by strangulation] for the sake of money?

Sakara —Oh Surely I could guess [that] from [her] neck quite bare and swollen and the spots for [wearing] ornaments void of gold [ornaments]

Sresthin and Kayastha —[It is] plausible enough

Sakara —(*To himself*) Thank God (*dist̄ya*) I have been brought back to life! Ha! Ha

Sresthin and Kayastha —Oh whom does the plaint concern?

Judge —Here [in law] indeed a plaint [is] of two kinds

Sresthin and Kayastha —Of what nature?

Judge —In accordance with the depositions and in accordance with facts [The plaint] which is in accordance with depositions that concerns the plaintiffs and the defendants that which [is] in accordance with facts has to be decided by the Judge's wisdom

Sresthin and Kayastha —So the plaint concerns Vasantasena's mother

अधिकरणिक.—एवमिदम्। भद्र शोधनक वसन्तसेनामातरमनुद्वेजयन्नाह्वय।

शोधनक—तथा। (इति निष्क्रम्य गणिकामात्रा सह प्रविश्य) एदु एदु अज्जा। [तथा। ..एत्वेत्वार्या।]

वृद्धा—गदा मे दारिआ मित्तघरअ अत्तणो जोव्वण अणुभविदुम्। एसो उण दीहाऊ भणादि—आअच्छ। अधिअरणिओ सद्दावेदि। ता मोहपरव्वसं विअ अत्ताणअं अवगच्छामि। हिअअं मे थरथरेदि। अज्ज आदेसेहि मे अधिअरणमण्डवस्स मग्गम्। [गता मे दारिका मित्रगृहमात्मनो यौवनमनुभवितुम्। एष पुनर्दीर्घायुर्भणति—आगच्छ। अधिकरणिक आह्वयति। तन्मोहपरवशमिवात्मानमवगच्छामि। हृदय मे प्रकम्पते। आर्य आदिश मह्यमधिकरणमण्डपस्य मार्गम्।]

शोधनक—एदु एदु अज्जा। [एत्वेत्वार्या।] (उभौ परिक्रामत)

शोधनक—एद अधिअरणमण्डवम्। एत्थ पविसदु अज्जा। [एषोऽधिकरणमण्डप। अत्र प्रविशत्वार्या।] (इत्युभौ प्रविशत)

वृद्धा—(उपसृत्य) सुह तुम्हाण मोदु भावमिस्साणम्। [सुख युष्माकं भवतु भावमिश्राणाम्।]

अधिकरणिक—भद्रे स्वागतम्। आस्यताम्।

वृद्धा—तथा। [तथा।] (इत्युपविष्टा)

Judge —It [is] so Good man, Sodhanaka summon Vasantasena's mother without alarming [her]

Śodhanaka —Very well (*Going out, and re entering with the courtesan mother*) Come, come Madam

Vrddhā —My daughter is gone to [her] friend's house to enjoy her youth While this long lived one says—'Come, the Judge summons [you]' So, I find myself as though subjected to a fainting fit, my heart shakes violently (*pra*) Sir, direct me the way to the Court-hall

Śodhanaka —Come, come, Madam [*Both walk about*

Śodhanaka —This [is] the Court hall May Madam enter here [*Both enter into it*

Vrddha —(*Approaching*) May there be happiness for you, honourable gentlemen!

Judge —Good lady! Welcome! Take a seat

Vrddhā —All right! [*Sits down*

शकार—(साक्षेपम्) आगदाशि वुड्ढकुट्टणि आगदाशि । [आगतासि वृद्धकुट्टिनि आगतासि ।]

अधिकरणिक—अयि त्वं किल वसन्तसेनाया माता । ६३

वृद्धा—अध इं । [अथ किम् ।]

अधिकरणिक—अथेदानीं वसन्तसेना क्व गता ।

वृद्धा—मित्तघरअं । [मित्रगृहम् ।] ६६

अधिकरणिक—किंनामधेयं तस्या मित्रम् ।

वृद्धा—(स्वगतम्) हद्धी हद्धी । अदिलज्जणीअं क्खु एदं । (प्रकाशम्) जणस्स पुच्छणीओ अअं अत्थो ण उण अधिअरणिअस्स । [हा धिक् हा धिक् । ६९ अतिलज्जनीयं खल्वेतत् । जनस्य प्रच्छनीयोऽयमर्थो न पुनराधिकरणिकस्य ।]

अधिकरणिक—अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

श्रेष्ठिकायस्थौ—ववहारो पुच्छदि । णत्थि दोसो । कधेहि । [व्यवहारः ७२ पृच्छति । नास्ति दोषः । कथय ।]

वृद्धा—कधं ववहारो । जइ एव्वं ता सुणन्तु अज्जमिस्सा । सो क्खु सत्थवाहविणअदत्तस्स णत्तिओ साअरदत्तस्स तणओ सुगहिदणामहेओ अज्ज- ७५ चारुदत्तो णाम सेट्ठिचत्तरे पडिवसदि । तहिं मे दारिआ जोव्वणसुहं अणुभवदि ।

Śakāra —(*Rebukingly*) You have come! [O] old procuress, you have come?

Judge —Oh [are] you indeed Vasantasena's mother?

Vrddha —Just so

Judge —And now, where is Vasantasena gone?

Vrddha —To the house of [her] friend

Judge —What [is] the name of her friend?

Vrddha —(*To herself*) Oh fie! Oh fie! This [is] indeed very shameful (*Aloud*) This information should be asked for by [an ordinary] person not by a Judge!

Judge —No need to feel ashamed The legal procedure asks you

Sresthin and Kayastha —The legal procedure asks [So], there is no harm Inform [us]

Vrddha —What, legal procedure? If so, then let the honourable gentlemen hear He indeed, the grandson of the merchant Vinayadatta the son of Sāgaradatta, by name the

[कथ व्यवहार । यदेवम् तत् शृण्वन्त्वार्यमिश्रा । स खलु सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य तनय सुगृहीतनामधेय आर्यचारुदत्तो नाम श्रेष्ठिचत्वरे प्रतिवसति । तत्र मे दारिका यौवनसुखमनुभवति ।]

शकार —शुद् अज्जेहिं । लिहीअन्दु एदे अक्खला । चालुदत्तेण शह मम विवादे । [श्रुतमार्य । लिख्यन्तामेतान्यक्षराणि । चारुदत्तेन सह मम विवाद ।]

श्रेष्ठिकायस्थौ—चारुदत्तो मित्तो त्ति णत्थि दोसो । [चारुदत्तो मित्रमिति नास्ति दोष ।]

अधिकरणिक —व्यवहारोऽय चारुदत्तमवलम्बते ।

श्रेष्ठिकायस्थौ—एव्व विअ । [एवमिव ।]

अधिकरणिक—धनदत्त वसन्तसेनार्यचारुदत्तस्य गृह गतेति लिख्यता व्यवहारस्य प्रथम पाद । कथम् । आर्यचारुदत्तोऽप्यस्माभिराह्वायितव्य । अथवा व्यवहारस्तमाह्वयति । भद्र शोधनक गच्छ । आर्यचारुदत्त स्वैरमसम्भ्रान्तमनुद्विग्न सादरमाहूय प्रस्तावेन—अधिकरणिकस्त्वा द्रष्टुमिच्छति इति ।

शोधनक —ज अज्जो आणवेदि । (इति निष्क्रान्त । चारुदत्तेन सह प्रविश्य च) एदु एदु अज्जो । [यदार्य आज्ञापयति । एत्वेत्वार्य ।]

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noble Carudatta whose name is auspiciously invoked resides in the Merchant-square There my daughter enjoys the pleasures of youth

Sakara —Did you hear, gentlemen ? Let these words be written down My complaint [is] against Cārudatta

Sresthin and kayastha—There is no harm in that Cārudatta [is her] friend

Judge —This plaint [now] concerns Carudatta

Śresthin and kayastha—[It looks] like that

Judge —Dhanadatta ' Vasantasena went to the house of Carudatta '—write down this as the first part [or starting point] of the investigation What Even the noble Carudatta has to be caused to be summoned by us ? Or [it is] the legal procedure [that] summons him Good man Sodhanaka go Invite the noble Carudatta, gently, without excitement, without alarm [and] with respect with the introductory [words]—' The Judge desires to see you '

Sodhanaka —As Your Lordship commands (*Exit and entering with* Cārudatta) Come, come Sir

चारुदत्त —(विचिन्त्य)

परिज्ञातस्य मे राज्ञा शीलेन च कुलेन च ।
यत्सत्यमिदमाह्वानमवस्थामभिशङ्कते ॥ ८ ॥

(सवितर्कं स्वगतम्)

ज्ञातो हि किं नु खलु बन्धनविप्रयुक्तो
मार्गागतः प्रवहणेन मयापनीतः ।
चारेक्षणस्य नृपतेः श्रुतिमागतो वा
येनाहमेवमभियुक्त इव प्रयामि ॥ ९ ॥

अथवा किं विचारितेन । अधिकरणमण्डपमेव गच्छामि । भद्र शोधनक अधिकरणस्य मार्गमादेशय ।

शोधनक —एदु एदु अज्जो । [एत्वेत्वार्यः ।] (इति परिक्रामतः) ।

चारुदत्त —(सशङ्कम्) तदिदमपरम् ।

रूक्षस्वरं वाशति वायसोऽयममात्यभृत्या मुहुराह्वयन्ति ।
सव्यं च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति ॥ १० ॥

शोधनक—एदु एदु अज्जो मैर असम्भन्तम् । [एत्वेत्वार्य स्वैरमसम्भ्रान्तम् ।]

Cārudatta —(*Thinking*)

This summoning of me known to the king in point of character and family bespeaks to tell the truth apprehension owing to my state [of poverty] (8)

(*Thoughtfully to himself*)

Could it be indeed that he broken loose from prison and come to the road and carried off by me in [my] car has been found out ? Or, has been heard of by the king whose eyes are the spies that I am thus proceeding like an accused person ? (9)

Or, what [is the use] of brooding over [this] ? I shall go to the Court hall itself Good man Sodhanaka direct the way to the Court

Sodhanaka —Come come, Sir [*Walk about*

Cārudatta —(*Apprehensively*) And what [is] this further ?

This crow is shouting up in a harsh voice the messengers of the minister are calling [me] constantly, and the left eye is throbbing forcibly, [these] evil omens indeed cause [me] anguish. (10)

Sodhanaka —Come come Sir gently, [and] without excitement

चारुदत्तः—(परिक्रम्याग्रतोऽवलोक्य च)

शुष्कवृक्षस्थितो ध्वाङ्क्ष आदित्याभिमुखस्तथा।
मयि चोदयते वामं चक्षुर्घोरमसंशयम् ॥ ११ ॥

(पुनरन्यतोऽवलोक्य) अये कथमयं सर्पः।

मयि विनिहितदृष्टिर्भिन्ननीलाञ्जनाभ
स्फुरितविततजिह्वः शुक्लदंष्ट्राचतुष्कः।
अभिपतति सरोषो जिह्मिताध्मातकुक्षि-
र्भुजगपतिरयं मे मार्गमाक्रम्य सुप्तः ॥ १२ ॥

अपि च इदम्।

स्खलति चरणं भूमौ न्यस्तं न चार्द्रतमा मही
स्फुरति नयनं वामो बाहुर्मुहुश्च विकम्पते।
शकुनिरपरश्चायं तावद्विरौति हि नैकशः
कथयति महाघोरं मृत्युं न चात्र विचारणा ॥ १३ ॥

सर्वथा देवताः स्वस्ति करिष्यन्ति।

Cārudatta —(*Walking about and looking in front*)

[This] crow resting on a dried up tree and likewise facing the sun, is casting [his] left eye at me Undoubtedly [something] terrible [is going to happen] (11)

(*Again, looking in another direction*) Ah! What, here [is] a serpent

With his eyes fixed on me, resembling [in colour] powdered antimony, with [his] lolling tongue stretched forth, possessing a quartette of white fangs rushes on in anger with [his] belly swollen and coiled this lord of serpents [who had been] lying asleep blocking my path (12)

And further this—

[My] foot placed on the ground slips [or, stumbles], but the ground [is] not very wet [or, muddy, to cause this stumbling], [my left] eye throbs, [my] left arm trembles on repeatedly And this another bird just cries about not once [that is constantly]—[this] indicates very terrible death; no doubt about this either ! (13)

[I hope] the deities would grant welfare in every way

शोधनकः—एदु एदु अज्जो । इमं अधिअरणमण्डवं पविसदु अज्जो ।
[एत्वार्य । इदमधिकरणमण्डपं प्रविशत्वार्य ।]

चारुदत्तः—(प्रविश्य समन्तादवलोक्य) अहो अधिकरणमण्डपस्य परा श्रीः । इह हि

चिन्तासक्तनिमग्नमन्त्रिसलिलं दूतोर्मिशङ्खाकुलं
पर्यन्तस्थितचारनक्रमकरं नागाश्वहिंस्राश्रयम् ।
नानावाशककङ्कपक्षिनिचितं कायस्थसर्पास्पदं
नीतिक्षुण्णतटं च राजकरणं हिंस्रैः समुद्रायते ॥ १४ ॥

भवतु । (प्रविशन् शिरोघातं निरूप्य सवितर्कम्) अहह इदमपरम् ।

वामं मे स्पन्दते चक्षुर्विरौति वायसस्तथा ।
पन्थाः सर्पेण रुद्धोऽयं स्वस्ति चास्मासु दैवतः ॥ १५ ॥

तावत्प्रविशामि । (इति प्रविशति)

अधिकरणिकः—अयमसौ चारुदत्तः । य एषः

Sodhanaka—Come come Sir May the noble one enter this Court hall

Carudatta—[Entering and looking around] Oh the superb beauty of the Court hall. For here—

The Royal Court of justice owing to the destructive agencies [also animals] looks like the sea, with water in the form of advocates (mantris) devoted to and plunged in thought crowded with waves and conches in the form of messengers [or ushers] with crocodiles and fishes in the form of spies stationed within [its] precincts the resort of destructive creatures in the form of elephants and horses crowded with the Kanka birds in the form of the various touts the abode of serpents in the form of Kayasthas [court-scribes] and with the shores trodden upon by rules of procedure! (14)

Very well (*Entering and indicating his head being struck thoughtfully*) *Alas Here [is] another [evil omen]*

My left eye throbs and likewise the crow cries on this path [was] blocked by a serpent—May the Gods [grant] welfare to us (15)

I shall now enter [*Goes in*

Judge—Here [is] that Carudatta? He who—

घोणोन्नतं मुखमपाङ्गविशालनेत्रं
नैतद्धि भाजनमकारणदूषणानाम्।
नागेषु गोषु तुरगेषु तथा नरेषु
नह्याकृतिः सुसदृशं विजहाति वृत्तम् ॥ १६ ॥

चारुदत्त—भो अधिकृतेभ्यः स्वस्ति। हहो नियुक्ताः अपि कुशलं भवताम्।

अधिकरणिक—(ससम्भ्रमम्) स्वागतमार्यस्य। भद्र शोधनक आर्यस्यासनमुपनय।

शोधनक—(आसनमुपनीय) एदं आसनम्। एत्थ उवविसदु अज्जो। [एतदासनम्। अत्रोपविशत्वार्यः।] (चारुदत्त उपविशति)

शकार—(सक्रोधम्) आगदेशि ले इश्थिआघादआ आगदेशि। अहो णाए ववहाले अहो धम्मे ववहाले जं एदाह इश्थिआघादकाह आशणे दीअदि। (सगर्वम्) भोदु। ण दीअदु। [आगतोऽसि रे स्त्रीघातक आगतोऽसि। अहो न्याय्यो व्यवहारः अहो धर्म्यो व्यवहारः यदेतस्मै स्त्रीघातकायासनं दीयते। .. भवतु। ननु दीयताम्।]

अधिकरणिक—आर्य चारुदत्त अस्ति भवतोऽस्या आर्याया दुहित्रा सह प्रसक्तिः प्रणयः प्रीतिर्वा।

[has] a face with a prominent nose, with eyes extended at the corners, not surely [can] this [be] the receptacle of crimes [attributed to it] without any cause! In [the case of] elephants, bulls, horses and likewise men, an excellent form never is bereft of [lit. abandons] conduct well in keeping with [it]! (16)

Carudatta—Oh, welfare to the Officers! Hallos! Assessors, does it fare well with you?

Judge—(*In confusion*) Welcome to the noble one! Good man Sodhanaka bring a seat for the noble one.

Sodhanaka—(*Bringing a seat*) Here [is] the seat. May the noble one be seated on it. [Carudatta takes his seat

Sakāra—(*In rage*) You have come, O woman-killer, you have come! Oh, [how] just the legal procedure! Oh, [how] righteous the legal procedure, that a seat is offered to this woman-killer. (*Proudly*) All right! I say let [it] be given [to him]

Judge—Noble Carudatta, have you any attachment, affection or love for the daughter of this noble lady?

चारुदत्तः — कस्याः ।

अधिकरणिकः — अस्याः । (इति वसन्तसेनामातरं दर्शयति)

चारुदत्तः — (उत्थाय) आर्ये अभिवादये ।

वृद्धा — जाद चिरं मे जीव । (स्वगतम्) एस सो चारुदत्तो । सुणिक्खित्तं क्खु दारिआए जोव्वणं । [जात चिरं मे जीव । एष स चारुदत्तः । सुनिक्षिप्तं खलु दारिकया यौवनम् ।]

अधिकरणिकः — आर्य गणिका तव मित्रम् । (चारुदत्तो लज्जां नाटयति)

शकारः — लज्जाए भालुदाए वा चालित्तं अलिअं णिगूहेदि ।
शाअं मालिअ अत्थकालणा दाणिं गूहदि ण तं हि भस्टके ॥१७॥
[लज्जया भीरुतया वा चारित्रमलीकं निगूहति ।
स्वयं मारयित्वार्थकारणादिदानीं गूहति न तद्धि भट्टकः ॥]

श्रेष्ठिकायस्थौ — अज्जचारुदत्त भणाहि । अलं लज्जाए । ववहारो क्खु एसो । [आर्यचारुदत्त भण । अलं लज्जया । व्यवहारः खल्वेषः ।]

चारुदत्तः — (सलज्जम्) भो अधिकृताः मया कथमीदृशं वक्तव्यं यथा गणिका मम मित्रमिति । अथवा यौवनमत्रापराध्यति न चारित्र्यम् ।

Carudatta — Whose?

Judge — Of this [lady]. [*Points out* Vasantasena's *mother*

Carudatta — (*Rising up*) Madam I salute [you].

Vrddha — Dear one, live long for me (*To herself*) This [is] that Carudatta [My] daughter has indeed very well deposited [her] youth

Judge — Sir [is] the courtesan your friend?

[Carudatta *gesticulates bashfulness*

Sakara —

In order to conceal [his] false conduct through shame or through cowardice having himself killed [her] for the sake of money, would indeed the Master [said sarcastically of Carudatta] conceal [it] now but that [would] not [do] (17)

Sresthin and Kayastha — Noble Carudatta [Do] speak out No need to feel shame [lit. enough of shame] This [is] indeed [but] the legal procedure!

Carudatta — (*Bashfully*) O officers How can I say such a thing viz. A courtesan [is] my friend'? Or [it is] youth that is the culprit here not [my] character

अधिकरणिकः—व्यवहारः सविघ्नोऽयं त्यज लज्जां हृदि स्थिताम् ।
ब्रूहि सत्यमलं धैर्यं छलमत्र न गृह्यते ॥ १८ ॥

अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

चारुदत्तः—अधिकृत केन सह मम व्यवहारः ।

शकारः—(साटोपम्) अले मए शह ववहाले । [अरे मया सह व्यवहारः ।]

चारुदत्तः—त्वया सह मम व्यवहारः सुदुःसहः ।

शकारः—अले इश्थिआघादआ तं तादिशिं लअणशदभूशणिअं वशन्तशेणिअं मालिअ शंपदं कवडकावडिके भविअ णिगूहेशि । [अरे स्त्रीघातक तां तादृशीं रत्नशतभूषणां वसन्तसेनां मारयित्वा साम्प्रतं कपटकापटिको भूत्वा निगूहसि ।]

चारुदत्तः—असंबद्धः खल्वसि ।

अधिकरणिकः—आर्यचारुदत्त अलमनेन । ब्रूहि सत्यम् । अपि गणिका तव मित्रम् ।

चारुदत्तः—एवमेव ।

अधिकरणिकः—आर्य वसन्तसेना क्व ।

Judge —

This legal procedure [is] full of inconvenient [or, awkward] positions, give up bashfulness felt in the heart; speak the truth, [have] firmness of mind competent enough [to speak out the truth], no quibbling would be accepted here (18)

No need to feel ashamed! [It is] the legal procedure [that] asks you.

Cārudatta —Officer, [or, Judge] whom does my suit concern [or, with whom have I to contend legally]?

Śakāra —(*Arrogantly*) Oh, with me [your] suit

Cārudatta —My suit with you [is] very difficult to bear [or, sustain]

Śakāra —O woman killer, having killed that [well-known] Vasantasenā, of that type [that is, so lovely], adorned with hundreds of jewels, you are now concealing [it], having become a fraud *par excellence*?

Cārudatta —You are indeed [getting very] absurd

Judge —Noble Cārudatta, enough of him. Tell the truth [Is] the courtesan your friend?

Cārudatta :—Quite so

Judge —Sir, where [is] Vasantasenā?

चारुदत्तः—गृहं गता ।

श्रेष्ठिकायस्थौ—कधं गदा कदा गदा गच्छन्ती वा केण अणुगदा । [कथं गता कदा गता गच्छन्ती वा केनानुगता ।]

चारुदत्तः—(स्वगतम्) किं प्रच्छन्नं गतेति ब्रवीमि ।

श्रेष्ठिकायस्थौ—अज्ज कधेहि । [आर्य कथय ।]

चारुदत्तः—गृहं गता । किमन्यद्ब्रवीमि ।

शकारः—मम केलक पुप्फकलण्डकजिण्णुज्जाणं पवेशिअ अत्थणिमित्तं बाहुपाशबलक्कालेण मालिदा । अए शंपदं वदेशि घलं गदे त्ति । [मदीयं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्यार्थनिमित्तं बाहुपाशबलात्कारेण मारिता । अये साम्प्रतं वदसि गृहं गतेति ।]

चारुदत्तः—आः असंबद्धप्रलापिन्,

अभ्युक्षितोऽसि सलिलैर्न बलाहकानां
चापाग्रपक्षसदृशं भृशमन्तराले ।
मिथ्यैतदाननमिदं भवतस्तथाहि
हेमन्तपद्ममिव निष्प्रभतामुपैति ॥ १९ ॥

अधिकरणिकः—(जनान्तिकम्)

Cārudatta :—She went home

Śresthin and Kāyastha —How did she go ? When did she go ? And by whom was she accompanied as she went ?

Cārudatta :—(*To himself*) Shall I say that she went in a concealed manner ?

Śresthin and Kāyastha —Sir, speak out

Cārudatta —She went home. What else can I say ?

Sakāra :—Having made [her] enter my Puspakarandaka old garden, you killed [her] for the sake of money, forcibly with the noose of [your] arms [that is, by strangulation] Oh, now you [have the cheek to] say—' She went home '

Cārudatta —Oh, [you] irrelevant talker !

You have not been profusely sprinkled over by the waters from the clouds in the sky, like the ends of the wings of the Cāṣa [bird] This [what you say, is] false Thus, this face of yours is becoming bereft of lustre like a lotus in winter (19)

Judge—(*Aside*)

तुलनं चाद्रिराजस्य समुद्रस्य च तारणम् ।
ग्रहणं चानिलस्येव चारुदत्तस्य दूषणम् ॥ २० ॥

(प्रकाशम्) आर्यचारुदत्त खल्वसौ कथमिदमकार्यं करिष्यति । (घोणो (९।१६) इत्यादि पठति)

३ शकारः—किं पक्खवादेण ववहाले दीशदि । [किं पक्षपातेन व्यवहारो दृश्यते ।]

अधिकरणिकः—अपेहि मूर्ख

वेदार्थान्प्राकृतस्त्वं वदसि न च ते जिह्वा निपतिता
मध्याह्ने वीक्षसेऽर्कं न तव सहसा दृष्टिर्विचलिता ।
दीप्ताग्नौ पाणिमन्तः क्षिपसि स च ते दग्धो भवति नो
चारित्र्याच्चारुदत्तं चलयसि न ते देहं हरति भूः ॥ २१ ॥

आर्यचारुदत्तः कथमकार्यं करिष्यति ।

कृत्वा समुद्रमुदकोच्छ्रयमात्रशेषं
दत्तानि येन हि धनान्यनपेक्षितानि ।

Imputing a crime to Cārudatta [is] weighing the Lord of mountains [Himayala] or the crossing of the ocean, or the grasping of the wind! (20)

(*Aloud*) He [is] indeed the noble Cārudatta How would he do this base deed? [*Repeats IX, 16, 'a face with a prominent nose' etc.*

Śakāra —What, is the investigation being carried with partiality?

Judge —Get away, fool!

A low-caste fellow, you are talking of [or, expounding] the sense of the Vedas, yet your tongue has not fallen off! You are looking at the sun at mid-day, [yet] your eyes have not suddenly moved off [from their sockets]! You are thrusting [your] hand in the blazing fire, yet that your [hand] has not been burnt off! You are shaking off Cārudatta from [his noble] character, [yet] the earth is not removing [that is, swallowing] your body! (21)

How could the noble Cārudatta be doing a base deed?

He, by whom, having made the ocean [full of jewels] have only the surging mass of water remaining [with it] were indeed given away unthought of riches,—how possibly could the high souled one, the one treasure of [all] auspici us

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१ न च ते तत्क्षण दह्यते-नो ।

स श्रेयसां कथमिवैकनिधिर्महात्मा
पापं करिष्यति धनार्थमवैरिजुष्टम् ॥ २२ ॥

वृद्धा—हदास जो तदाणिं णासीकिदं सुवण्णभण्डअं रत्तिं चोरेहिं अवहिदं त्ति तस्स कारणादो चदुस्समुद्दसारभूदं रअणावलिं देदि सो दाणिं अत्थकल्लवत्तस्स कारणादो इमं अकज्जं करेदि । हा जादे एहि मे पुत्ति । [हताश यस्तदानीं न्यासीकृतं सुवर्णभाण्डं रात्रौ चौरैरपहृतमिति तस्य कारणाच्चतुःसमुद्रसारभूतां रत्नावलीं ददाति स इदानीमर्थकल्यवर्तस्य कारणादिदमकार्यं करोति । हा जाते एहि मे पुत्रि ।] (इति रोदिति)

अधिकरणिक—आर्य चारुदत्त किमसौ पद्भ्यां गता उत प्रवहणेनेति ।

चारुदत्त—ननु मम प्रत्यक्षं न गता । तन्न जाने किं पद्भ्यां गता उत प्रवहणेनेति ।

(प्रविश्य सामर्षः) वीरक—

पादप्पहारपरिभवविमाणणाबद्धगरुअवेरस्स ।
अणुसोअन्तस्स इअ कध वि रत्ती पभादा मे ॥ २३ ॥

ता जाव अधिअरणमण्डवं उवसप्पामि । (प्रविश्य) सुहं अज्जमिस्साणम् ।

[पादप्रहारपरिभवविमाननाबद्धगुरुकवैरस्य ।
अनुशोचत इव कथमपि रात्रिः प्रभाता मे ॥

तद्यावदधिकरणमण्डपमुपसर्पामि । सुखमार्यमिश्राणाम् ।]

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qualities be committing for the sake of money a sin [or crime] not practised [even] by [one's] enemies (22)

Vrddha —Wretch ! He who gave the jewel necklace the essence of the four seas on account of the bunch of gold ornaments deposited [with him] on that occasion because it was carried off by thieves at night—would he do this base deed now for the sake of money, a mere bagatelle Alas Dear daughter come my daughter [*Weeps*

Judge —Noble Carudatta did she go on foot or by car?

Carudatta —I say, she did not move off in my presence so I do not know whether she went on foot or by car

(*Entering full of rage*) Viraka —

Somehow or other this night turned into dawn for me while I was lamenting I who entertained [feelings of] bitter hatred [towards Candanaka] owing to the insult caused by the humiliation of being struck by the foot (23)

So I shall get on to the Court-hall (*Going in*) Is it all right with you honourable gentlemen?

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1 धनार्थमवाप जुष्टम् ।

अधिकरणिकः—अये नगररक्षाधिकृतो वीरकः। वीरक किमागमनप्रयोजनम् ।

वीरकः—हीं बन्धणभेअणसम्भमे अज्जअं अण्णेसन्तो ओवाडिदं पवहणं वच्चदि त्ति विआर करन्तो अण्णेसन्तो अरे तुए वि आलोइदे मए वि आलोइदव्वो त्ति भणन्तो ज्जेव चन्दणमहत्तरएण पादेन ताडिदो म्हि। एदं सुणिअ अज्जमिस्सा पमाणम् । [हीं बन्धनभेदनसम्भ्रमे आर्यकमन्वेषयन् अपवारितं प्रवहणं व्रजतीति विचारं कुर्वन्नन्वेषयन् 'अरे त्वयाप्यालोकितम् मयाप्यालोकितव्यम्' इति भणन्नेव चन्दनमहत्तरकेण पादेन ताडितोऽस्मि । एतच्छ्रुत्वार्यमिश्राः प्रमाणम् ।]

अधिकरणिकः—भद्र जानीषे कस्य तत्प्रवहणमिति ।

वीरकः—इमस्स अज्जचारुदत्तस्स । वसन्तसेणा आरूढा पुप्फकरण्डजिण्णुज्जाणं कीलिदुं णीअदि त्ति पवहणवाहएण कहिदम् । [अस्यार्यचारुदत्तस्य । वसन्तसेनारूढा पुष्पकरण्डकजीर्णोद्यानं क्रीडितुं नीयत इति प्रवहणवाहकेन कथितम् ।]

शकारः—पुणो वि शुदं अज्जेहिं । [पुनरपि श्रुतमार्यैः ।]

Judge :—Oh, [it is] Vīraka, the Police Commissioner! Vīraka, what [is] the purpose of [your] arrival ?

Vīraka :—Ha ! Searching for Āryaka, in the confusion caused by [his] breaking through the prison, getting suspicious, because a closed car was passing, and about to search [it], I was struck by the foot by Captain Candanaka, while I was just only saying 'Oh, although you have inspected [it], I too have to inspect [it]' Having heard this, the honourable gentlemen [are] the authority [to decide what to do]

Judge :—Good man, did you find out whose [was] that car ?

Vīraka :—Of this noble Cārudatta. 'Vasantasenā [is] occupying [the car, and] is being taken to the Puṣpakaraṇḍaka old garden, for sport'—this was the statement made by the car-driver

Sakāra :—Did you hear [it] once again, gentlemen

अधिकरणिकः—

एष भो निर्मलज्योत्स्नो राहुणा ग्रस्यते शशी।
जलं कूलावपातेन प्रसन्नं कलुषायते॥ २४॥

वीरक पश्चादिह भवतो न्यायं द्रक्ष्यामः। य एषोऽधिकरणद्वारेऽश्वस्तिष्ठति तमेनमारुह्य गत्वा पुष्पकरण्डकोद्यानम् दृश्यतामस्ति तत्र काचिद्विपन्ना स्त्री न वेति।

वीरकः—जं अज्जो आणवेदि। (इति निष्क्रान्तः। प्रविश्य च) गदो म्हि तहिं। दिट्ठं च मए इत्थिआकलेवरं सावदेहिं विलुप्पन्तम्। [यदार्य आज्ञापयति। ...गतोऽस्मि तत्र। दृष्टं च मया स्त्रीकलेवरं श्वापदैर्विलुप्यमानम्।]

श्रेष्ठिकायस्थौ—कधं तुए जाणिदं इत्थिआकलेवरं त्ति। [कथं त्वया ज्ञातं स्त्रीकलेवरमिति।]

वीरकः—सावसेसेहिं केसहत्थपाणिपादेहिं उवलक्खिदं मए। [सावशेषैः केशहस्तपाणिपादैरुपलक्षितं मया।]

अधिकरणिकः—अहो धिग्वैषम्यं लोकव्यवहारस्य।

Judge—

Here, oh, is being swallowed up by Rahu, the moon with pure [or, clear] moon-light, clear [or, transparent] water is being rendered muddy by the falling in of the bank (24)

Viraka, we shall look into your case here, afterwards This steed here which is stationed at the Court-entrance—mounting this same [horse] [and] going to the Puspakarandaka garden, see if any woman is lying dead there or not

Viraka—As Your Lordship commands (*Exit, then entering*) I had gone there, and by me was seen the dead body of a woman, being devoured by the beasts

Sresthin and Kāyastha:—How did you know that it was the dead body of a woman?

Viraka—I marked that by the long hair, hands, and feet with some portions left [still]

Judge—Oh, fie upon the injustice of the happenings in the world [or, the difficulty of investigation of peoples' doings]!

यथा यथेदं निपुणं विचार्यते तथा तथा सङ्कटमेव दृश्यते।
अहो सुसक्ता व्यवहारनीतयो मतिस्तु गौः पङ्कगतेव सीदति ॥ २५ ॥

चारुदत्तः—(स्वगतम्)

यथैव पुष्पं प्रथमे विकासे समेत्य पातुं मधुपाः पतन्ति।
एवं मनुष्यस्य विपत्तिकाले छिद्रेष्वनर्था बहुलीभवन्ति ॥ २६ ॥

अधिकरणिकः—आर्यचारुदत्त सत्यमभिधीयताम्।

चारुदत्तः—दुष्टात्मा परगुणमत्सरी मनुष्यो
रागान्धः परमिह हन्तुकामबुद्धिः।
किं यो यद्वदति मृषैव जातिदोषा-
त्तद्ग्राह्यं भवति न तद्विचारणीयम् ॥ २७ ॥

अपि च
योऽहं लतां कुसुमितामपि पुष्पहेतो-
राकृष्य नैव कुसुमावचयं करोमि।
सोऽहं कथं भ्रमरपक्षरुचौ सुदीर्घे
केशे प्रगृह्य रुदतीं प्रमदां निहन्मि ॥ २८ ॥

The more this [case] is looked into carefully, the more does it appear to be nothing but a peril. Oh, the points of legal procedure are well settled down, but [my] judgment sinks down [that is, refuses to believe in the logical conclusion] like a cow stuck up in mud. (25)

Cārudatta —(*To himself*)

Even just as the bees, crowding together, fall upon a flower at [its] first blooming up to drink [the honey], in the same way, in the bad days [or, times of misery] of a man, troubles [or, disasters] multiply at the weak points. (26)

Judge —Noble Cārudatta, [please] tell the truth.

Cārudatta —

Whatever a man, evil-minded, envious of the virtues of others, blinded by passion, entertaining thoughts of killing another, says here absolutely (*eva*) falsely, through [his] naturally evil tendency,—is [all] that fit to be accepted [as true] ? Should it not be looked into ? (27)

And further,

I, who have never done the collection of flowers, by bending down even a flowering creeper, for the sake of flowers,—how could that I be killing a young weeping woman, grasping [her] by [her] very long hair having the splendour of the wings of bees ? (28)

शकार —हंहो अधिअलणभोइआ किं तुम्हे पक्खवादेण ववहालं पेक्खध जेण अज्ज वि एशे हदाशचालुदत्ते आशणे धालीअदि। [हहो अधिकरणभोजकाः किं यूयं पक्षपातेन व्यवहारं पश्यत येनाद्याप्येष हताशचारुदत्त आसने धार्यते।] ।

अधिकरणिकः—भद्र शोधनक एवं क्रियताम्। (शोधनकस्तथा करोति)

चारुदत्तः—विचार्यताम्। भो अधिकृता, विचार्यताम्। (इत्यासनादवतीर्य भूमावुपविशति) ६

शकारः—(स्वगतम्। सहर्षं नर्तित्वा) ही अणेणं मए कडे पाव अण्णश्श मस्तके णिवडिदे। ता जहिं चालुदत्तके उवविशदि तहिं हग्गे उवविशामि। (तथा कृत्वा) चालुदत्ता पेक्ख पेक्ख मए। ता भण भण मए मालिदे त्ति। [हीं१ अनेन मया कृत पापमन्यस्य मस्तके निपतितम्। तद्यत्र चारुदत्त उपविशति तत्राहमुपविशामि। ..चारुदत्त पश्य पश्य माम्। तद्भण भण मया मारितेति।]

चारुदत्त —भो अधिकृताः। (दुरात्मा—(९।२७) इति पूर्वोक्तं पठति। १२ सनि श्वासं स्वगतम्)

मैत्रेय भो किमिदमद्य ममोपघातो
हा ब्राह्मणि द्विजकुले विमले प्रसूता।

Sakāra —Hallos ! Court-dignitaries ! Are you looking into the case with partiality, that even now this wretched Cārudatta is retained on [that is, allowed to occupy] his seat ?

Judge —Good man, Sodhanaka, let this be done

[Sodhanaka *does accordingly*

Cārudatta —Think, O Officers, think

[*Getting down his seat, sits on the ground*

Sakāra —(*To himself, dancing in joy*) Ha ! By this [forcible removal of Cārudatta from his seat] the sin committed by me has [now definitely] fallen down upon another's head ! So, I shall sit where Cārudatta was sitting (*Doing accordingly*) Cārudatta, look, look at me So, say, say 'She was killed by me'

Cārudatta —O officers ! (*Repeats IX, 27, 'evil-minded' etc. said before, sighing, to himself*)

O Maitreya, what [is] to-day this insult [or, violence] to me ! Alas ! Wife born in a pure Brahmana family ! Alas ! Rohasena, for you indeed do not see my destruction [or,

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१ ब्राह्मणी निरस्कृते।

हा रोहसेन न हि पश्यसि मे विपत्तिं
मिथ्यैव नन्दसि परव्यसनेन नित्यम् ॥ २९ ॥

प्रेषितश्च मया तद्वार्तान्वेषणाय मैत्रेयो वसन्तसेनासकाशं शकटिकानिमित्तं च तस्य प्रदत्तान्यलंकरणानि प्रत्यर्पयितुम्। तत्कथं चिरयते।

(ततः प्रविशति गृहीताभरणो विदूषकः)

विदूषकः—पेसिदोम्हि अज्जचारुदत्तेण वसन्तसेणासआसम् तस्सि अलंकरणाइं गेण्हिअ जधा अज्जमित्तेअ वसन्तसेणए वच्छो रोहसेणो अत्तणो अलंकारेण अलंकरिअ जणणीसआसं पेसिदो। इमस्स आहरणं दादव्वम् ण उण गेण्हिदव्वम्। ता समप्पेहि त्ति। ता जाव वसन्तसेणासआसं ज्जेव गच्छामि। (परिक्रम्यावलोक्य च। आकाशे) कधं भावरेभिलो। भो भावरेभिल किंणिमित्तं तुमं उव्विग्गो उव्विग्गो विअ लक्खीअसि। (आकर्ण्य) किं भणासि—पिअवअस्सो चारुदत्तो अधिअरणमण्डवे सद्दाइदो त्ति। ता ण हु अप्पेण कज्जेण होदव्वम्। (विचिन्त्य) ता पच्छा वसन्तसेणासआसं गमिस्सम्। अधिअरणमण्डवं दाव गमिस्सम्। (परिक्रम्यावलोक्य च) इदं अधिअरणमण्डवम्। ता जाव पविसामि। (प्रविश्य) सुह अधिअरणभोइआणम्। कहिं मम पिअवअस्सो। [प्रेषितोऽस्म्यार्यचारुदत्तेन वसन्तसेनासकाशम् तस्या अलंकरणानि गृहीत्वा यथा

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calamity! You always used to feel happy; [it is] but a delusion [now] owing to [this] great calamity! (29)

Maitreya has already been sent by me to get information about him, [and] to Vasantasena to return [to her] the ornaments given to him [Rohasena] for [making a golden] toy-cart Then why is he tarrying?

(*Then enter* Vidūṣaka, *carrying the ornaments*)

Vidūṣaka —I have been sent by the noble Cārudatta to Vasantasenā, taking the ornaments there, with [these words]—'Noble Maitreya, dear Rohasena was sent to [his] mother by Vasantasenā, after decking [him] with her own ornaments [Now] ornaments might be [with propriety] offered to him [by Vasantasenā], but they should not be accepted [by us] So, return [them]' So, I shall just go to Vasantasenā (*Walking about and beholding, in the sky*) What? Friend Rebhila! O friend Rebhila! For what reason do you appear as though quite alarmed [or, distressed]? (*Listening*) What do you say.—'Dear friend Cārudatta has been summoned to the Court-hall'?

—आगमनाय वसन्तसेनया वत्सो रोहसेन आत्मनोऽलङ्कारेणालङ्कृत्य जननीसकाशं प्रेषितः । अस्य आभरणं गृहीत्वा न पुनर्दत्तम् । तदभवन् इति । तदावद्वसन्तसेनासकाशमेव गच्छामि । कथं व्यवहारमण्डपः । भो व्यवहारमण्डप किंनिमित्तं त्वमुद्विग्न उद्विग्न इव लक्ष्यसे । किं भणसि—प्रियवयस्यश्चारुदत्तोऽधिकरणमण्डपं आहूत इति । तत् खल्वल्पेन कार्येण भवितव्यम् । तत्पश्चाद्वसन्तसेनासकाशं गमिष्यामि । अधिकरणमण्डपं तावद्गमिष्यामि । इदमधिकरणमण्डपम् । तदन्तः प्रविशामि । सुखमार्ये करणभोजकानाम् । कुत्र मम प्रियवयस्यः ।]

अधिकरणिकः—नन्वेष तिष्ठति ।

विदूषकः—वअस्स सोत्थि दे । [वयस्य स्वस्ति ते ।]

चारुदत्तः—भविष्यति ।

विदूषकः—अवि खेमं दे । [अपि क्षेमं ते ।]

चारुदत्तः—एतदपि भविष्यति ।

विदूषकः—भो वअस्स किंणिमित्तं उव्विग्गो उव्विग्गो विअ लक्खीअसि । कुदो वा सद्दाविदो । [भो वयस्य किं निमित्तमुद्विग्न उद्विग्न इव लक्ष्यसे । कुतो वाहूत ।]

चारुदत्तः—वयस्य

मया खलु नृशंसेन परलोकमजानता ।
स्त्री रतिर्वाविशेषेण शेषमेषोऽभिधास्यति ॥ ३० ॥

Then it could not indeed be on some petty business. (Thinking) Then I shall go to Vasantas na afterwards. I shall first go to the Court hall. (Walking about and beholding) This [is] the Court hall. I shall now enter. (Entering) [Is it] all right with the Court dignitaries? Where [is] my dear friend?

Judge—Surely here he is.

Vidusaka—Friend welfare to you.

Carudatta—It would be.

Vidusaka—Are you all right?

Carudatta—This also would be.

Vidusaka—O friend for what reason do you appear to be as though greatly alarmed [or distressed]? And why have you been summoned [here]?

Carudatta—Friend

By me indeed [who am] pitiless not knowing [or caring for] the other world, a woman or Rati herself [lit. without distinction]—the rest this [Sakara] would speak out. (30)

विदूषक —कि किम् । [किं किम् ।]

चारुदत्त —(कर्णे) एवमेवम् ।

विदूषक —को एव्व भणादि । [क एव भणति ।]

चारुदत्त —(सञ्ज्ञया शकारं दर्शयति) नन्वेष तपस्वी हेतुभूतः कृतान्तो मां व्याहरति ।

विदूषक —(जनान्तिकम्) एव्व कीस ण भणीअदि गेहं गद त्ति । [एवं किमर्थं न भण्यते गृहं गतेति ।]

चारुदत्त —उच्यमानमप्यवस्थादोषान्न गृह्यते ।

विदूषक —भो भो अज्जा जेण दाव पुरट्ठावणविहाराराममदेउलतडागकूवजूवेहिं अलङ्किदा णअरी उज्जइणी सो अणीसो अत्थकल्लवत्तकारणादो एरिसं अकज्जं अणुचिट्ठदि त्ति । (सकोपम्) अरे रे काणेलीसुदा राअस्सालसंठाणआ उस्सुङ्खलआ किदजणदोस भण्डआ बहुसुवण्णमण्डिदमक्कडआ भण भण मम अग्गदो । जो दाणिं मम पिअवअस्सो कुसुमिदं माधवीलदं पि आकड्ढिअ कुसुमावचअं ण करेदि कदा वि आकड्ढिदाए पल्लवच्छेदो भोदि त्ति सो कधं एरिसं अकज्जं उहअलोअविरुद्धं करेदि । चिट्ठ रे कुट्टणिपुत्ता चिट्ठ । जाव एदिणा तव हिअअकुडिलेण दण्डअट्ठेण मत्थअं दे सदक्खण्डं करेमि । [भो भो आर्या

Vidusaka —What what?

Carudatta —(*In his ear*) Thus thus

Vidusaka —Who says thus?

Carudatta —(*Points out to Sakara by a sign*) I say this poor fellow who has become the instrument of Fate designates me [as such]

Vidusaka —(*Aside*) Well why do you not say— She went home?

Carudatta —Though stated that is not accepted [as true] owing to the fault of [my] state [of poverty or owing to the force of circumstances]

Vidusaka —O you gentlemen! He by whom for the matter of that the city of Ujjayini was adorned by the establishment of localities [and] by [erecting] convents parks temples tanks wells and sacrificial posts —would he [though] not rich [now] commit such a base [or dastardly] deed for the sake of money a mere bagatelle? (*Angrily*) O you son of a whore king's brother in law Samsthānaka [you] unbridled wretch,

येन तावत्पुरस्थापनविहारारामदेवालयतडागकूपयूपैरलङ्कृता नगर्युज्जयिनी सोऽनीशो-
ऽर्थकल्यवर्तं मारणादीदृशमकार्यमनुतिष्ठतीति । अरे रे कुलटापुत्र राजश्यालसंस्थानक १८
उच्छृङ्खलक कृतजनदोष भण्ड बहुसुवर्णमण्डितमर्कटक भण भण ममाग्रतः । य इदानीं
मम प्रियवयस्य कुसुमिता माधवीलतामप्याकृष्य कुसुमावचय न करोति कदाचिद्
कृष्टतया पल्लवच्छेदो भवतीति स कथमीदृशमकार्यमुभयलोकविरुद्ध करोति । तिष्ठ रे २१
कुट्टिनीपुत्र तिष्ठ । यावदेतेन तव हृदयकुटिलेन दण्डकाष्ठेन मस्तकं ते शतखण्ड
करोमि ।]

शकारः—(सक्रोधम्) शुणन्तु शुणन्तु अज्जमिश्शा । चालुदत्तकेण २४
शह मम विआदे ववहाले वा । ता कीश एशे काकपदशीशमस्तके मए शिले
शदखण्डे कलेदि । मा दाव । हे दाशीएपुत्ता दुट्ठबडुका । [शृण्वन्तु शृण्वन्त्वार्य
मिश्राः । चारुदत्तेन सह मम विवादो व्यवहारो वा । तत्किमयमेष काकपदशीर्षमस्तको २७
मम शिर शतखण्ड करोति । मा तावत् । रे दास्याःपुत्र दुष्टबटुक ।]

(विदूषको दण्डकाष्ठमुद्यम्य पूर्वोक्त पठति । शकार सक्रोधमुत्थाय ताडयति ।
विदूषक. प्रतीप ताडयति । अन्योन्य ताडयत । विदूषकस्य कक्षादेशादाभरणानि पतन्ति) ३०

[you] imputer of crimes to people [and] buffon, [you] monkey adorned with many gold ornaments, say, say, in my presence [or, before me]! This my dear friend now, who does not make a collection of flowers, by dragging even a flowering jasmine creeper, lest the leaves might perchance be injured, owing to [its] being dragged—how could he be doing such a base deed condemned in both the worlds! Stay, you son of a procuress, stay, I shall just smash your head into a hundred pieces with this wooden staff bent [or, crooked] like your heart!

Śakara—(*Angrily*) Listen, listen, noble gentlemen! My dispute or law suit [is] with Carudatta. So, why should this fellow possessing a pate and head with [*or*, like] a crow foot-mark, be smashing my head into a hundred pieces? Not indeed! O son of a whore, wicked brat!

[Vidusaka, *lifting up his wooden staff repeats what he had said before Sakara rising up in anger, strikes him Vidūsaka strikes in return both strike each other the ornaments fall down from under* Vidusaka's *arm pit*

शकार —(तानि गृहीत्वा दृष्ट्वा ससाध्वसम्) पेक्खन्तु पेक्खन्तु अज्जा। एदे क्खु ताए तवश्शिणीए केलका अलङ्काला। (चारुदत्तमुद्दिश्य) इमश्श अत्थकल्लवत्तश्श कालणादो एशा मालिदा वावादिदा अ। [पश्यन्तु पश्यन्त्वार्या । एते खलु तस्यास्तपस्विन्या अलंकाराः । अस्यार्थकल्यवर्तस्य कारणादेषा मारिता व्यापादिता च ।] (अधिकृता सर्वेऽधोमुखा स्थिता)

चारुदत्त —(जनान्तिकम्)

अयमेवंविधे काले दृष्टो भूषणविस्तर ।
अस्माकं भाग्यवैषम्यात्पतित पातयिष्यति ॥ ३१ ॥

विदूषक —भो कीस भूदत्थ ण णिवेदीअदि। [भोः किमर्थं भूतार्थो न निवेद्यते।]

चारुदत्त —वयस्य

दुर्बल नृपतेश्चक्षुर्नैतत्तत्त्वं निरीक्षते ।
केवलं वदतो दैन्यमश्लाघ्यं मरण भवेत् ॥ ३२ ॥

अधिकरणिक —कष्ट भो कष्टम् ।

अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पते ।
ग्रहोऽयमपर पार्श्वे धूमकेतुरिवोत्थित ॥ ३३ ॥

Sakara —(*Taking them, beholding, with alarm*) Look, look, gentlemen These indeed [are] the ornaments of that poor woman ! (*Referring to* Cārudatta) For the sake of this money, a mere bagatelle—was she killed and destroyed !

[*The Officers all of them hang down their heads*

Cārudatta —(*Aside*)

This bunch of ornaments discovered [lit seen] at such a time [and] fallen down through the harshness of our fortune, would push [me] down [that is, destroy me] (31)

Vidūsaka —Oh, why is not the truth [as it happened] being told?

Cārudatta —Friend

The eye of the king [is] impotent, it would not [be able to] see the real state of things If [I] were to tell, only [our] pitiable condition would be [known], [and] there would result an inglorious death (32)

Judge —Alas ! Oh ! Pity !

There has arisen, like a comet this another planet by the side of Jupiter waning in influence and with Mars opposed [to it] ! (33)

श्रेष्ठिकायस्थौ—(विलोक्य वसन्तसेनामातरमुद्दिश्य) अवहिदा दाव अज्जा एदं सुवण्णभण्डअं अवलोएदु सो ज्जेव एसो ण वेत्ति । [अवहिता तावदार्येदं सुवर्णभाण्डमवलोकयतु तदेवेदं न वेति ।]

वृद्धा—(अवलोक्य) सरिसो एसो ण उण सो । [सदृशमेतत् न पुनस्तत् ।]

शकार—आ वुड्ढकुट्टणि अक्खीहि मन्तिदं वाआए मूकिदम् । [आ वृद्धकुट्टनि अक्षिभ्यां मन्त्रितं वाचा मूकितम् ।]

वृद्धा—हदास अवेहि । [हताश अपेहि ।]

श्रेष्ठिकायस्थौ—अप्पमत्तं कधेहि सो ज्जेव एसो ण वेत्ति । [अप्रमत्तं कथय तदेवेतन्न वेति ।]

वृद्धा—अज्ज सिप्पिकुसलदाए ओवन्धेदि दिट्ठिम् । ण उण सो । [आर्य शिल्पिकुशलतयावध्नाति दृष्टिम् । न पुनस्तत् ।]

अधिकरणिक—भद्रे अपि जानास्येतान्याभरणानि ।

वृद्धा—ण भणामि ण हु ण हु अणभिजाणिदो । अह वा कदा वि सिप्पिणा घडिदो भवे । [ननु भणामि न खलु न खल्वनभिज्ञात । अथवा कदापि शिल्पिना घटितो भवेत् ।]

अधिकरणिक—पश्य श्रेष्ठिन्

Sresthin and Kayastha —(*Observing referring to Vasantasena's mother*) May Madam just look at this bunch of gold ornaments attentively [to find out] if it [is] the same or not

Vrddhā —(*Beholding*) This [is] similar but not the same

Śakara —Ah ! Old procuress ! [Your] eyes have spoken out [though your] tongue has denied [or, kept quiet about it]

Vrddha —Get away, wretch

Śresthin and Kayastha —Tell unmistakably [or vigilantly] whether it [is] the same or not

Vrddha —Sir owing to the skill of the artisan it holds up [or attracts] the sight But it [is] not the same

Judge —Good lady do you know [or recognise] these ornaments ?

Vrddha —Well I say not indeed not indeed [It is] not known [by me] Or perchance, they might have been made by [the same or, some skilled] artisan !

Judge — Look [here] Sresthin

वस्त्वन्तराणि सदृशानि भवन्ति नूनं,
रूपस्य भूषणगुणस्य च कृत्रिमस्य ।
दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्गं ।
सादृश्यमेव कृतहस्ततया च दृष्टम् ॥ ३४ ॥

श्रेष्ठिकायस्थौ—अज्जचारुदत्तस्स केरकाइ एदाइ । [आर्यचारुदत्तीयान्येतानि ।]

चारुदत्त—न खलु न खलु ।

श्रेष्ठिकायस्थौ—ता कस्स । [तदा कस्य ।]

चारुदत्त—इहात्रभवत्या दुहितुः ।

श्रेष्ठिकायस्थौ—कध एदाइ ताए विओअं गदाइ । [कथमेतानि तस्या वियोग गतानि ।]

चारुदत्त—एवं गतानि । आ इदम् ।

श्रेष्ठिकायस्थौ—अज्जचारुदत्त एत्थ सच्च वत्तव्वम् । पेक्ख पेक्ख

सच्चेण सुहं क्खु लब्भइ सच्चालावे ण होइ पावम् ।
सच्चं त्ति दुवे वि अक्खरा मा सच्चं अलिएण गूहेहि ॥ ३५ ॥

[आर्यचारुदत्त अत्र सत्यं वक्तव्यम् । पश्य पश्य
सत्येन सुखं खलु लभ्यते सत्यालापे न भवति पातकम् ।
सत्यमिति द्वे अप्यक्षरे मा सत्यमलीकेन गूहय ॥]

There are undoubtedly similar other articles. For, the artisan class imitates the workmanship, on seeing the form and technique [or, beauty] of ornaments artificially made, and resemblance indeed is in evidence owing to dexterity [in handicraft] (34)

Sresthin and Kāyastha—Do these belong to the noble Cārudatta [himself]?

Cārudatta—Not indeed, not at all

Sresthin and Kāyastha—Then, to whom?

Cārudatta—To the daughter of this noble woman here.

Sresthin and Kāyastha—How did these [happen to] get separated from her?

Cārudatta—Thus got [separated] Ah This—

Sresthin and Kāyastha—Noble Cārudatta, tell the truth now [or, here] See, see—

By truth indeed is happiness secured, in telling the truth, there is no sin. Satya—[these are] only just two syllables, do not conceal truth by falsehood. (35)

चारुदत्तः—आभरणान्याभरणानीति न जाने। किंत्वस्मद्गृहादानीता-नीति जाने।

शकारः—उज्जाणं पवेशिअ पढमं मालेशि। कवडकावडिआए शंपदं णिगूहेशि। [उद्यानं प्रवेश्य प्रथमं मारयसि। कपटकापटिकतया साम्प्रतं निगूहसि।]

अधिकरणिकः—आर्यचारुदत्त सत्यमभिधीयताम्।

इदानीं सुकुमारेऽस्मिन्निःशङ्कं कर्कशाः कशाः।
तव गात्रे पतिष्यन्ति सहास्माकं मनोरथैः॥ ३६॥

चारुदत्तः—अपापानां कुले जाते मयि पापं न विद्यते।
यदि संभाव्यते पापमपापेन च किं मया॥ ३७॥

(स्वगतम्) न च मे वसन्तसेनाविरहितस्य जीवितेन कृत्यम्। (प्रकाशम्) भोः किं बहुना। मया किल नृशंसेन लोकद्वयमजानता।
स्त्रीरत्नं च विशेषेण शेषमेषोऽभिधास्यति॥ ३८॥

शकारः—वावादिदा। अले तुमं पि भण मए वावादिदेत्ति। [व्यापादिता। अरे त्वमपि भण मया व्यापादितेति।]

Cārudatta—[About these] ornaments, ornaments,—well, I know not. But I know [this much] that they have been brought from our house.

Śakāra—Having made [her] enter the garden, you first kill [her] and now conceal [that fact] by [your] first-class fraud.

Judge—Noble Cārudatta, please tell the truth.

Now, on this your delicate body would undoubtedly fall heavy lashes [of the whip], along with our wishes [to see you acquitted]. (36)

Cārudatta—In [the case of] me, born in the family of the sinless, there can be no sin; if [on the other hand] sin is [regarded as] possible [in my case], what [is the use] of my being sinless? (37)

(*To himself*) And there [is] no purpose [left] in life for me separated from Vasantasenā [who is dead]. (*Aloud*) O [Officers], why [say] more? [or, in short]—

By me indeed, [who am] pitiless, not knowing [or, caring for] the two worlds, again, a jewel of a woman, especially—the rest, this [Śakāra] would speak out. (38)

Śakāra—Was killed. Oh, you also say—'By me was [she] killed.'

चारुदत्त —स्वयैवोक्तम् ।

शकार.—शुणध शुणेध भट्टालका एदेण मालिदा । एदेण ज्जेव शंशए छिण्णे । एदश्श दलिद्दचालुदत्तश्श शालीले दण्डे धालीअदु । [शृणुत शृणुत भट्टारका एनेन मारिता । एतेनैव संशयश्छिन्न । एतस्य दरिद्रचारुदत्तस्य शारीरो दण्डो धार्यताम् ।]

अधिकरणिक —शोधनक यथाह राष्ट्रिय । भो राजपुरुषा गृह्यतामयं चारुदत्तः । (राजपुरुषा गृह्णन्ति)

वृद्धा—पसीदन्तु पसीदन्तु अज्जमिस्सा । (जो तस्सिं चोरेहिं ... अवहिदे ति (९-२२-१) इत्यादि पूर्वोक्त पठति) ता जदि वावादिदा मम दारिआ वावादिदा । जीवदु मे दीहाऊ । अण्णं च । अत्थिपच्चत्थिणं ववहारो । अहं अत्थिणी । ता मुञ्चध एदम् । [प्रसीदन्तु प्रसीदन्त्वार्यमिश्रा । ... तद्यदि व्यापादिता मम दारिका व्यापादिता । जीवतु मे दीर्घायु । अन्यच्च । अर्थिप्रत्यर्थिनोर्व्यवहारः । अहमर्थिनी । तन्मुञ्चतैतम् ।]

शकार.—अवेहि गब्भदाशि गच्छ । किं तव एदिणा । [अपेहि गर्भदासि गच्छ । किं तवैतेन ।]

अधिकरणिक —आर्ये गम्यताम् । हे राजपुरुषाः निष्क्रामयतैनाम् ।

वृद्धा—हा जाद हा पुत्तअ । [हा जात हा पुत्रक ।] (इति रुदती निष्क्रान्ता)

Cārudatta —You yourself have said [it]

Śakāra —Listen, listen, Lords—[She] was killed by him. [All] doubt is [now] removed by this one himself ! Let capital punishment be decided upon for [or awarded to] this penniless Cārudatta

Judge —Śodhanaka, as the king s brother in law says. O guards take this Cārudatta in custody

[*The guards take him in custody*

Vṛddhā —Mercy, mercy [lit be pleased], noble gentlemen. (*Repeats ' He by whom carried off by the thieves ' etc IX 22 1 said before*) So, if my daughter has been killed, [well] she has been killed [there the matter ends] Let this my long lived one live ! And further, a legal suit [lies that is, is a matter] between the plaintiff and the defendant I [am] the plaintiff. So, release him

Sakara —Get away, [you] slave by birth, go What [have] you [got to do] with him ?

Judge —Madam, [you may] go O guards, show her out

Vṛddhā —Alas ! Dear one ! Alas ! Dear son [*E*[illegible]*ping*

शकारः—(स्वगतम्) कद मए एद्दहश अत्तणो शलिशम्। शपद गच्छामि। [कृत मयैतस्यात्मनः सदृशम्। साम्प्रतं गच्छामि।] (इति निष्क्रान्तः)

अधिकरणिकः—आर्यचारुदत्त निर्णये वयं प्रमाणम्। शेषे तु राजा। तथापि शोधनक विज्ञाप्यतां राजा पालकः—

अयं हि पातकी विप्रो न वध्यो मनुरब्रवीत्।
राष्ट्रादस्मात्तु निर्वास्यो विभवैरक्षतैः सह॥ ३९॥

शोधनकः—जं अज्जो आणवेदि। (इति निष्क्रम्य पुनः प्रविश्य। सास्रम्) अज्जा गदम्हि तहिं। राआ पालओ भणादि—जेण अत्थकल्लवत्तस्स कारणादो वसन्तसेणा वावादिदा तं ताइं ज्जेव आहरणाइं गळे बन्धिअ डिण्डिमं ताडिअ दक्खिणमसाणं णइअ सूले भञ्जेध त्ति। जो को वि अवरो एरिसं अकज्जं अणुचिट्ठदि सो एदिणा सणिआरदण्डेण सासीअदि। [यथार्य आज्ञापयति। आर्या गतोऽस्मि तत्र। राजा पालको भणति—येनार्थकल्यवर्तस्य कारणाद्वसन्तसेना व्यापादिता तं तान्येवाभरणानि गले बद्ध्वा डिण्डिमं ताडयित्वा दक्षिणश्मशानं नीत्वा शूले भङ्क्त इति। यः कोऽप्यपर ईदृशमकार्यमनुतिष्ठति स एतेन सनिकारदण्डेन शास्यते।]

चारुदत्तः—अहो अविमृश्यकारी राजा पालकः। अथवा

Sakara—(*To himself*) I have done to him [something] worthy of myself. I shall go now. [*Exit*

Judge—Noble Carudatta, we [are] the authority [only] as regards the judgment; as regards the rest however, the King. Still, Sodhanaka, let it be submitted to King Palaka—

This one [is] indeed a criminal [or sinner]. 'A Brāhmana should not be killed'—so Manu lays down. He should, therefore, be banished from this country with [all his] possessions intact. (39)

Sodhanaka—As Your Lordship commands. (*Going out and entering again with tears*) Gentlemen, I had gone there. King Pālaka directs [or says]—He by whom Vasantasena was murdered for the sake of money—a mere bagatelle—tying the self same ornaments round his neck [proclaiming the fact by] sounding the drum [and] taking him to the southern cemetery, break him on the stake. Whosoever else commits such a base deed would be chastised with this [same] punishment with disgrace."

Carudatta—Oh [how] King Palaka is acting thoughtlessly. Or rather

ईदृशे व्यवहाराग्नौ मन्त्रिभिः परिपातिताः ।
स्थाने खलु महीपाला गच्छन्ति कृपणां दशाम् ॥ ४० ॥

अपि च　ईदृशैः श्वेतकाकीयै राज्ञः शासनदूषकैः ।
अपापानां सहस्राणि हन्यन्ते च हतानि च ॥ ४१ ॥

सखे मैत्रेय गच्छ । मद्वचनादम्बामपश्चिममभिवादयस्व । पुत्रं च मे रोहसेनं परिपालयस्व ।

विदूषकः—मूले छिण्णे कुदो पादवस्स पालणम् । [मूले छिन्ने कुतः पादपस्य पालनम् ।]

चारुदत्तः—मा मैवम् ।

नृणां लोकान्तरस्थानां देहप्रतिकृतिः सुतः ।
मयि यो वै तव स्नेहो रोहसेने स युज्यताम् ॥ ४२ ॥

विदूषकः—भो वअस्स अहं ते पिअवअस्सो भविअ तुए विरहिदाइं पाणाइं धारेमि । [भो वयस्य अहं ते प्रियवयस्यो भूत्वा त्वया विरहितान् प्राणान्धारयामि ।]

चारुदत्तः—रोहसेनमपि तावद्दर्शय ।

विदूषकः—एव्वम् । जुज्जदि । [एवम् । युज्यते ।]

Rightly indeed do kings attain to a wretched condition, when thrown about by [their] counsellors into such a fire of legal transactions ! (40)

And further,

By such cousins of white crows [deceitful or untruthful persons] disgracing the king's administration [or, orders] are, and have been killed thousands of sinless persons. (41)

Friend, Maitreya, go In my name [or, behalf], salute for the last time [my] mother And look after my son Rohasena.

Vidusaka —When the root is cut off, how [can there be] the looking after of the tree ?

Carudatta —No, not so

The son [is] the embodied image of men staying in the other world [that is, dead] Whatever affection indeed you felt towards me, that [same] should be bestowed on Rohasena (42)

Vidusaka —O friend, having been your dear friend, shall I [be able to] hold my life bereft of you ?

Carudatta —Anyway, show up Rohasena to me

Vidusaka —Right ! [That] is proper

चारुदत्त विसृज्य निष्क्रान्ताः सर्वे पुरुषाः)

शोधनकः—इदो आअच्छदु अज्जो । [इत आगच्छत्वार्य ।]

चारुदत्तः—(सकरुणम् मैत्रेय भोः किमिदमद्य (९।२९) इत्यादि पठति । ६ आकाशे) विषसलिलतुलाग्निप्रार्थिते मे विचारे

क्रकचमिह शरीरे वीक्ष्य दातव्यमद्य ।

अथ रिपुवचनाद्वा ब्राह्मणं मां निहंसि

पतसि नरकमध्ये पुत्रपौत्रैः समेतः ॥ ४३ ॥

अयमागतोऽस्मि । (इति निष्क्रान्ताः सर्वे)

इति व्यवहारो नाम नवमोऽङ्कः ।

Judge—Good man, Sodhanaka, let this chap be driven out.

[Śodhanaka does accordingly

Judge—Who, who [is] there ?—Oh ! Let the [necessary] order be given to the Caṇḍalas.

[Leaving Cārudatta, exeunt all officers

Śodhanaka :—Let the noble one come this way.

Cārudatta—[Pathetically, repeats IX, 29 ' O Maitreya, what [is] this to-day ' etc. in the sky]

After the decision solicited [or, tested] by [resorting to the ordeals of] poison, water, balance and fire had been taken after [due] consideration, then to-day [even] a saw could have been made to operate here on [my] body But you are murdering me, a Brāhmana, on the testimony of [my] enemy ; [so] you would fall, together with sons and grand-sons in the midst of hell (43)

Here, am I coming [Exeunt Omnes

Here ends the Ninth Act called ' Vyavahāra ' [The Trial].

दशमोऽङ्कः ।

(ततः प्रविशति चाण्डालद्वयेनानुगम्यमानश्चारुदत्तः)

उभौ—तं किं ण कलेध कालणं णवबद्धबन्धणवधे णिउणा ।
अचिलेण शीशच्छेदणशूलालोवेशु कुशलम्ह ॥ १ ॥

ओशलध अज्जा ओशलध । एशे अज्जचालुदत्ते

दिण्णकलवीलदामे गहिदे अम्हेहिं वज्झपुलिशेहिं ।
दीवे व्व मन्दणेहे थोअं थोअं खअं जादि ॥ २ ॥

[तत्किं न कुरुत कारणं नववधबन्धनवधे निपुणौ ।
अचिरेण शीर्षच्छेदनशूलारोपेषु कुशलौ स्वः ॥

३ अपसरतार्या अपसरत । एष आर्यचारुदत्तः

दत्तकरवीरदामा गृहीत आवाभ्यां वध्यपुरुषाभ्याम् ।
दीप इव मन्दस्नेहः स्तोकं स्तोकं क्षयं याति ॥]

६ चारुदत्तः—(सविषादम्)

नयनसलिलसिक्तं पांशुरूक्षीकृताङ्गं
पितृवनसुमनोभिर्वेष्टितं मे शरीरम् ।

ACT X

(Then enter Cārudatta, *being followed by two* Cāṇḍālas *)*

Both —

What then ? Think not of the cause We [two are] experts in killing, binding and leading a fresh [criminal condemned to the gallows] and are skilled in cutting off the head or impaling [one] on the stake in quick time. (1)

Get out of the way, gentlemen, get out of the way Here, the noble Cārudatta

made to put on garlands of Karavīra flowers, held by us two, the hangmen, is little by little, waning away like a lamp with the oil getting less and less. (2)

Cārudatta —(*With dejection*)

The crows crying harshly here, are intending to feast on my body, sprinkled over with tears [lit water from the eyes]

विरसमिह रटन्तो रक्तगन्धानुलिप्तं
बलिमिव परिभोक्तुं वायसास्तर्कयन्ति ॥ ३ ॥

चाण्डालौ—ओशलध अज्जा ओशलध ।
किं पेक्खध छिज्जन्तं शप्पुलिशं कालपलशुधालाहिं ।
शुअणशउणाधिवाशं शज्जणपुलिशद्दुमं एदम् ॥ ४ ॥
आअच्छ ले चालुदत्ता आअच्छ । [अपसरतार्याः अपसरत । 3
किं पश्यथ छिद्यमानं सत्पुरुषं कालपरशुधाराभिः ।
सुजनशकुनाधिवासं सज्जनपुरुषद्रुममेतम् ॥
आगच्छ रे चारुदत्त आगच्छ ।]

चारुदत्तः—पुरुषभाग्यानामचिन्त्याः खलु व्यापाराः यदहमीदृशीं दशा- ६
मनुप्राप्तः ।

सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः ।
पिष्टचूर्णावकीर्णश्च पुरुषोऽहं पशूकृतः ॥ ५ ॥

(अग्रतो निरूप्य) अहो तारतम्यं नराणाम् । (सकरुणम्)

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with the limbs rendered rough with dust and covered all round with flowers from the cemetery, [and] besmeared with red sandal-paste, as though it were an oblation. (3)

Cāṇḍālas:—Get out of the way, gentlemen, get out of the way. Why do you [want to] see this good man being cut down by the strokes of the sharp edge of the deadly axe—this tree in the form of [God's] good man, the abode of birds in the form of good people. (4)

Come on, O Carudatta, come on.

Cārudatta:—Unthinkable indeed [are] the vicissitudes [or, workings] of the fortunes of man, that I have attained to this state!

With the palm-prints in red-sandal-paste shown over all the limbs, and scattered over with rice-flour, I, a human being, have been turned into a beast [the sacrificial victim]! (5)

(*Looking before him*) Oh, the discretion [or, discrimination] of men! (*Pathetically*)

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१ भावाना ।

अमी हि दृष्ट्वा मदुपेतमेतन्मर्त्यं धिगस्त्वित्युपजातबाष्पा ।
अशक्नुवन्त परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौरा ॥ ६ ॥

चाण्डालौ—ओशलध अज्जा ओशलध । किं पेक्खध ।

इन्दे प्पवाहिअन्ते गोप्पशवे संकमे च तालाणम् ।
शुपुलिशपाणविपत्ती चत्तालि इमे ण दट्ठव्वा ॥ ७ ॥

[अपसरतार्या अपसरत । किं पश्यथ ।

इन्द्रः प्रवाह्यमाणो गोप्रसवः संक्रमश्च ताराणाम् ।
३ सुपुरुषप्राणविपत्तिश्चत्वार इमे न द्रष्टव्याः ॥]

एक —हण्डे आहीन्ता पेक्ख पेक्ख ।

णअलीपधाणभूदे वज्झीअन्ते कदन्तआणाए ।
किं लुअदि अन्तलिक्खे आदु अणब्भे पडदि वज्जे ॥ ८ ॥

[अरे आहीन्त पश्य पश्य

नगरीप्रधानभूते वध्यमाने कृतान्ताज्ञया ।
९ किं रोदित्यन्तरिक्षमथवानभ्रे पतति वज्रम् ॥]

द्वितीय—अले गोह।

ण अ लुअदि अन्तलिक्खे णेअ अणब्भे पडदि वज्जे ।
महिलासमूहमेहे निवडदि णअणम्बु धाराहिं ॥ ९ ॥

Seeing this [calamity] befalling me, these citizens, with tears gathered [in their eyes], saying 'Fie upon this mortal [world]' not being able to save me here are the citizens uttering 'May you secure heaven'! (6)

Cāndālas —Get out of the way, gentlemen, get out of the way What are you seeing?

The flag in honour of Indra being carried away, the delivery of a cow, the displacement of stars, [and] the death of a good man—these four ought not to be seen! (7)

First —O Āhinta see, see—

When one who had been the foremost [man] in the city is being taken to death by the order of fate, is the sky weeping or is the thunder bolt falling [even] in the absence of the clouds? (8)

Second —O man [Goha]!

Neither is the sky weeping, nor indeed is the thunder-bolt falling in the absence of the clouds, tears are falling down in showers from the cloud in form of the congregation of ladies! (9)

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१ मम देहमेत...मेदा । २ धवानध ।

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अवि अ वज्झामि णीअमाणे जणस्स शव्वस्स लोदमाणस्स ।
णअणशलिलेहिँ शित्ते लच्छादो ण उण्णमइ लेणू ॥ १० ॥

[अरे गोह न च रोदित्यन्तरिक्ष नैवानभ्रे पतानि वज्रम् ।
महिलासमूहमेघाभिपतति नयनाम्बु धाराभिः ॥

अपि च वध्ये नीयमाने जनस्य सर्वस्य रुदतः ।
नयनसलिले सिक्तो रथ्यातो नोन्नमति रेणुः ॥]

चारुदत्तः—(निरूप्य सकरुणम्)
एताः पुनर्हर्म्यगताः स्त्रियो मां वातायनार्धेन विनिःसृतास्याः ।
हा चारुदत्तेत्यभिभाषमाणा बाष्पं प्रणालीभिरिवोत्सृजन्ति ॥ ११ ॥

चाण्डालौ—आअच्छ ले चालुदत्ता आअच्छ । इमं घोषणट्ठाणम् । इद आहणेध डिण्डिमम् । घोशेध घोशणम् । [आगच्छ रे चारुदत्त आगच्छ । इदं घोषणस्थानम् । आहत डिण्डिमम् । घोषयत घोषणाम् ।]

उभौ—शुणाध अज्जा शुणाध । एशे शत्थवाहविणअदत्तश्श णत्तिके शाअलदत्तश्श पुत्तके अज्जचालुदत्ते णाम । एदिणा किल अकज्जकालिणा गणिआ वशन्तशेणा अत्थकल्लवत्तश्श कालणादो शुण्णं पुप्फकलण्डअजिण्णुज्जाणं पवेशिअ बाहुपाशबलक्कालेण मालिदे त्ति एशे शलोत्ते गहिदे शअं अ पडिवण्णे । तदो लण्णा पालएण अम्हे आणत्ता एद माळेदुम् । जदि अवले

And further,
While the person condemned [to be hanged] is being led, the dust does not rise up from the road, sprinkled over with tears of all people who are crying ! (10)

Cārudatta :—(*Scrutinising, pathetically*)
Here these women again, stationed in [their] mansions, with [their] faces protruding through the half [—opened] windows, saying with reference to me ' Alas ! Cārudatta,' are letting forth tears as though by conduits ! (11)

Cāṇḍālas :—Come along, O Cārudatta, come along. Here [is] the proclamation-spot. Beat the drum, proclaim the proclamation.

Both :—Listen, gentlemen, listen. Here [is] the grandson of the merchant Vinayadatta, the son of Sāgaradatta, by name Cārudatta. By him indeed, the doer of a base deed, was killed the courtesan Vasantasenā for the sake of money—a mere bagatelle, by force with the noose of [his] arms, after having

ईदिशं उभअलोअविलुद्धं अकज्जं कलेदि तं पि लाआ पालए एव्वं ज्जेव शाशदि।
[शृणुतार्याः शृणुत । एष सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य पुत्र आर्यचारुदत्तो नाम । एतेन किलाकार्यकारिणा गणिका वसन्तसेनार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण मारितेति एष सलोप्त्रो गृहीतः स्वयं च प्रतिपन्नः । ततो राज्ञा पालकेन वयमाज्ञप्ता एतं मारयितुम् । यद्यपर ईदृशमुभयलोकविरुद्धमकार्यं करोति तमपि राजा पालक एवमेव शास्ति ।]

चारुदत्तः—(सनिर्वेदं स्वगतम्)

मखशतपरिपूतं गोत्रमुद्भासितं मे
सदसि निबिडचैत्यब्रह्मघोषैः पुरस्तात् ।
मम मरणदशायां वर्तमानस्य पापै-
स्तदसदृशमनुष्यैर्घुष्यते घोषणायाम् ॥ १२ ॥

(उद्वीक्ष्य कर्णौ पिधाय) हा प्रिये वसन्तसेने

शशिविमलमयूखशुभ्रदन्ति सुरुचिरविद्रुमसन्निभाधरोष्ठि ।
तव वदनभवामृतं निपीय कथमवशो ह्ययशोविषं पिबामि ॥ १३ ॥

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made her enter the secluded Puṣpakaraṇḍaka old garden and [he was captured with the stolen property and has himself confessed [his guilt] Thereupon, we have been ordered by King Pālaka to kill him If any one else does such like base deed condemned in both the worlds, him too would King Pālaka chastise exactly in the same way

Cārudatta —(*Despondently to himself*)

My family name, [which was] sanctified all round by [the performance of] hundreds of sacrifices and formerly glorified in sacrificial assemblies, with the loud continuous recitation of Vedic hymns at the sacrificial fires [or in sacrificial Pandals crowded with Brāhmaṇas etc]—[that] is being proclaimed in the proclamation by sinful and unworthy persons, when I am standing at death's door ! (12)

(*Terrified covering up his ears*) Alas ! Beloved Vasantasenā !

[O] you possessed of teeth white like the pure rays of the moon, [O] you possessed of a lower lip resembling a very lovely coral having drunk the nectar existing in your mouth, how can I [rendered] helpless, drink [now] the poison of infamy ! (13)

२९७

उभौ—ओशलध अज्जा ओशलध।

एशे गुणलअणणिही शज्जणदुक्खाण उत्तलणशेदू।

असुवण्ण मण्डणअं अवणीअदि अज्ज णअलीदो॥ १४॥

अण्ण च शव्वे क्खु होइ लोए लोए शुहशंठिदाण तत्तिल्ले।

विणिवडिदाण णलाण पिअकाली दुल्लहो होदि॥ १५॥

[अपसरतार्याः अपसरत। ३

एष गुणरत्ननिधिः सज्जनदुःखानामुत्तरणसेतुः।

असुवर्णं मण्डनकमपनीयतेऽद्य नगरीतः॥

सर्वः खलु भवति लोके लोकः सुखसंस्थितानां चिन्तायुक्तः।

अन्यच्च विनिपतितानां नराणां प्रियकारी दुर्लभो भवति॥] ६

चारुदत्तः—(सर्वतोऽवलोक्य)

अमी हि वस्त्रान्तनिरुद्धवक्त्राः प्रयान्ति मे दूरतरं वयस्याः।

परोऽपि बन्धुः समसंस्थितस्य मित्रं न कश्चिद्विषमस्थितस्य॥ १६॥

चाण्डालौ—ओशालणं किदम्। विवित्ते लाअमग्गे। ता आणेध एदं दिण्णवज्झचिण्हम्। [अपसारणं कृतम्। विविक्तो राजमार्गः। तदानयतैतं दत्तवध्य

Both—Get out of the way gentlemen get out of the way

Here is being taken away to-day from the city, the ocean [or the store of gems] of virtues the bridge for good people to cross over [their] miseries [and] the ornament not [the usual] one made of gold! (14)

And further,

All people indeed in the world are full of anxious thoughts about those happily [or, comfortably] established [in life] one acting agreeably towards people who are fallen [on evil times and on evil tongues fallen] is very difficult to find! (15)

Carudatta—(*Beholding all round*)

Here are indeed my friends running further away [from me] with [their] faces screened by the ends of [their] garments even an outsider [or stranger acts like] a relative towards one well circumstanced [there is] no one [who can be] a friend of one in bad circumstances! (16)

Candalas—The driving out [programme] has been gone through the king's highway is [now] clear [of obstacles] So, bring him with the paraphernalia of one condemned to death, put on.

चिह्नम् ।] (चारुदत्तो निःश्वस्य मैत्रेय भोः किमिदमद्य (९।२९) इत्यादि पठति)

(नेपथ्ये) हा ताद हा पिअवअस्स । [हा तात हा प्रियवयस्य ।]

चारुदत्तः—(आकर्ण्य सकरुणम्) भोः स्वजातिमहत्तर इच्छाम्यहं भवतः सकाशात्प्रतिग्रहं कर्तुम् ।

चाण्डालौ—किं अम्हाणं हत्थादो पडिग्गहं करेशि । [किमस्माकं हस्तात्प्रतिग्रहं करोषि ।]

चारुदत्तः—शान्तं पापम् । नापरीक्ष्यकारी दुराचारः पालक इव चाण्डालः । तत्परलोकार्थं पुत्रमुखं द्रष्टुमभ्यर्थये ।

चाण्डालौ—एव्वं करीअदु । [एवं क्रियताम् ।]

(नेपथ्ये) हा ताद हा आवुक । [हा तात हा पितः ।]

(चारुदत्तः श्रुत्वा सकरुणम् भोः स्वजातिमहत्तर (१०-१६-५) इत्यादि पठति)

चाण्डालौ—अले पउला खणं अन्तलं देध । एशे अज्जचालुदत्ते पुत्तमुहं पेक्खदु । (नेपथ्याभिमुखम्) अज्ज इदो इदो । आअच्छ ले दालआ आअच्छ । [हे पौराः क्षणमन्तरं दत्त । एष आर्यचारुदत्तः पुत्रमुखं पश्यतु । ...आर्य इत इतः । आगच्छ रे दारक आगच्छ ।]

(ततः प्रविशति दारकमादाय विदूषकः)

[Cārudatta *sighing repeats IX-29, ' O Maitreya, what* [*is*] *thus to-day ' etc*

(*Behind the curtain*) Alas ! Father ! Alas ! Dear friend !

Cārudatta —(*Listening, pathetically*) O Chieftain of your caste, I wish for a gift [or, favour] from you

Cāṇḍālas :—What, would you be accepting a favour [or, gift] from *our* hands ?

Cārudatta —God forbid ! [All the same] a Cāndala [is] not, like Pālaka, ill-behaved and one acting thoughtlessly. So, I beg of you [to allow me] to see the face of [my] son [for the last time], for the sake of [securing] heaven.

Cāṇḍālas :—Let this be done.

(*Behind the curtain*) Alas, father ! Alas, papa !

[Cārudatta, *hearing, pathetically repeats.' O chieftain of your caste' etc.*

Cāṇḍālas :—O citizens, make way for a moment Let this noble Cārudatta see [his] son's face. (*Facing the curtain*) Sir, hither, hitherward. Come, you boy, come.

(*Then enter* Vidūsaka *taking the boy with him*)

विदूषकः—तुवरदु तुवरदु भद्दमुहो। पिदा दे मारिदु णीअदि। [त्वरतां त्वरतां भद्रमुखः। पिता ते मारयितु नीयते।]

दारकः—हा ताद हा आवुक। [हा तात हा पितः।]

विदूषकः—हा पिअवअस्स कहिं मए तुमं पेक्खिदव्वो। [हा प्रियवयस्य कुत्र मया त्वं द्रष्टव्यः।]

चारुदत्तः—(पुत्रं मित्रं च वीक्ष्य) हा पुत्र हा मैत्रेय। (सकरुणम्) भोः कष्टम्। चिरं खलु भविष्यामि परलोके पिपासितः।
अत्यल्पमिदमस्माकं निवापोदकभोजनम् ॥ १७ ॥

किं पुत्राय प्रयच्छामि। (आत्मानमवलोक्य। यज्ञोपवीतं दृष्ट्वा) आं इदं तावदस्ति मम च।

अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम्।
देवतानां पितॄणां च भागो येन प्रदीयते ॥ १८ ॥

(इति यज्ञोपवीतं ददाति)

चाण्डालः—आअच्छ ले चालुदत्ता आअच्छ। [आगच्छ रे चारुदत्त आगच्छ।]

द्वितीयः—अले अज्जचालुदत्तं णिलुवबदेण णामेण आलवेसि। अले पेक्ख १-

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Vidūṣaka :—Make haste, make haste, [O] auspicious-faced one. Your father is being led for being killed.

Dāraka :—Alas, father! Alas, papa!

Vidūṣaka :—Alas, dear friend! Where are you to be seen by me?

Cārudatta :—(*Seeing his son and friend*) Alas, son! Alas Maitreya! (*Pathetically*) Oh, the pity of it!

I shall indeed [have to] be thirsty for a long time in the other world! Extremely small [would be] for us, this libation water and food [offered by the son at the Śrāddhs, with his tiny hands]! (17)

What shall I offer to [my] son [as my legacy]? (*Looking over his own person, seeing the sacred thread*) Oh, yes! This indeed does belong to me—

The ornament of Brāhmaṇas, [though] not made of pearls or made of gold, by [the use of] which is offered the share [in the oblations] to deities and the Manes! (18)

[*Gives his sacred thread*

Cāṇḍāla :—Come along, you Cārudatta, come.

Second :—O [you], you are addressing Cārudatta without [any] title! O [you], see—

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१ भाजनम्।

अब्भुदए अवशाणे तहेअ लत्तिदिवं अहदमग्गा ।
उद्दामे व्व किशोली णिअदी क्खु पडिच्छिदु जादि ॥ १९ ॥
अण्णं च । शुक्खा ववदेशा शे किं विणमिअमत्थए ण काअव्वम् ।
लाहुगहिदे वि चन्दे ण वन्दणीए जणपदश्श ॥ २० ॥

[अरे आर्यचारुदत्त निरुपदेन नामालपासि । अरे पश्य
अभ्युदयेऽवसाने तथैव रात्रिंदिवमहतमार्गा ।
उद्दामेव किशोरी नियति खलु मर्त्योपितु याति ॥
अन्यच्च । शुष्का व्यपदेशा अस्य किं विनमितमस्तक न कर्तव्यम् ।
राहुगृहीतोऽपि चन्द्रो न वन्दनीयो जनपदस्य ॥]

दारक – अर रे चाण्डाला कहिं मे आवुकं णेध । [अरे रे चाण्डालौ कुत्र मम पितर नयथ ।]

चारुदत्त —वत्स—
अंसेन बिभ्रत्करवीरमालां स्कन्धेन शूलं हृदयेन शोकम् ।
आघातमद्याहमनुप्रयामि शामित्रमालब्धमिवाध्वरेऽजः ॥ २१ ॥

चाण्डाल —दालआ

In prosperity [and] in adversity [lit at the rise and at the set] exactly in the same manner, with [its] course unimpeded day and night, does destiny, like a young mare unrestrained [by the reins], pass on, overriding indeed [a person]! (19)

And further

[Though all] titles [are] useless [now] for him, should not the head be bent down [in his honour]? Is not the moon, though swallowed up [or, clasped] by Rāhu, not adorable by the [inhabitants of the] land? (20)

Dāraka —O you Cāndālas! Where are you taking my papa?

Cārudatta —Dear boy!

Bearing the garland of Karavīra [flowers] across the shoulders, the stake on the shoulders, and affliction in the heart, I move on to-day to the place of execution, like the goat at a sacrifice to the slaughterer for being killed! (21)

Cāndāla —Boy.

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१ वि वदेशा । २ पणमिअ मत्थर्ए ।

ण हु अम्हे चाण्डाला चाण्डालकुलम्मि जादपुव्वा वि ।
जे अहिभवन्ति शाहु ते पावा ते अ चाण्डाला ॥ २२ ॥
[दारक न खलु वयं चाण्डालाश्चाण्डालकुले जातपूर्वा अपि ।
येऽभिभवन्ति साधु ते पापास्ते च चाण्डालाः ॥]

दारक —ता कीस मारेध आवुकम् । [तत्किमर्थं मारयथ पितरम् ।]

चाण्डालः—दीहाओ अत्त लाअणिओओ क्खु अवलज्झदि ण क्खु अम्हे । [दीर्घायु अत्र राजनियोगः खल्वपराध्यति न खलु आवाम् ।]

दारक —वावादेध मम् । मुञ्चध आवुकम् । [व्यापादयतम् माम् । मुञ्चत पितरम् ।] १

चाण्डाल —दीहाओ एव भणन्ते चिल मे जीव । [दीर्घायु एव भणश्चिर मे जीव ।]

चारुदत्त —(सास्रं पुत्रं कण्ठे गृहीत्वा)

इदं तत्स्नेहसर्वस्वं सममाढ्यदरिद्रयोः ।
अचन्दनमनौशीरं हृदयस्यानुलेपनम् ॥ २३ ॥

(असेन विप्रत्- (१०।२१) इत्यादि पुनः पठति । अवलोक्य स्वगतम् अमी हि वस्त्रान्तनिरुद्धवक्त्रा (१०।१६) इत्यादि पुनः पठति)

Not indeed [are] we [really] Candalas, though we have been already born in a Candala family those who ill-treat a good man they [are] the sinful [people] and they [are the real] Candalas (22)

Daraka —Then, for what purpose are you killing [my] papa?

Candala —Long lived one here the king s order indeed is at fault [or, offends] not indeed we

Daraka —Kill me, let go [my] papa.

Candala —Long lived one, live long for me, [you who are] talking thus

Carudatta —(*Clasping his weeping son by the neck*)

This [that is a son is] that well known (*tat*) all in all of affection the same for [both] the prosperous and the penniless, the [soothing] ointment for the heart [though] not constituted of sandal or of Usira [paste] (23)

[Repeats again Bearing across the shoulders etc X-21, beholding, to himself, repeats again 'There again with their faces covered up with the ends of their garments' etc X 16

१ सन्वावा चाण्डाले जातपूर्वाविरे । २ चान्दन ।

३ विदूषक—भो भद्दमुहा मुञ्चध पिअवअस्स चारुदत्तम् । मं वावादेध ।
[भो भद्रमुखौ मुञ्चतं प्रियवयस्य चारुदत्तम् । मा व्यापादयतम् ।]

चारुदत्त—शान्त पापम् । (दृष्ट्वा स्वगतम्) अद्यावगच्छामि । (सम-
६ सस्थित- (१०।१६) इत्यादि पठति) (प्रकाशम्) एताः पुनर्हर्म्यगताः
[1] स्त्रियो माम् (१०।११) इत्यादि पुनः पठति)

चाण्डाल—ओशलध अज्जा ओशलध ।
किं पेक्खध शप्पुलिशं अजशावशेण प्पणट्ठजीवाशम् ।
कूवे खण्डिदपाशं कञ्चणकलशं विअ डुब्बन्तम् ॥ २४ ॥
[अपसरतार्याः अपसरत ।
किं पश्यत सत्पुरुषमयशोवशेन प्रनष्टजीवाशम् ।
कूपे खण्डितपाशं काञ्चनकलशमिव मज्जन्तम् ॥]

३ (चारुदत्त. सकरुणम् शशिविमलमयूख- (१०।१३) इत्यादि पठति)
अपर.—अले पुणोवि घोशेहि । [अरे पुनरपि घोषय ।]
(चाण्डालस्तथा करोति)

६ चारुदत्त—प्राप्तोऽहं व्यसनकृशां दशामनार्यां
यत्रेद फलमपि जीवितावसानम् ।

Vidusaka—O gentle sirs [lit auspicious faced ones] let go [my] dear friend Carudatta Kill me

Carudatta—God forbid! (*Seeing, to himself*) To-day I have comprehended (*Repeats 'Well circumstanced' etc. X. 16*) (*Aloud*) [*Repeats again 'These ladies again stationed at the mansions me' etc X-11*

Cāndāla—Get out of the way, gentlemen, get out of the way

Why are you [keen on] looking at a good man who has lost [all] hope of life gone under the control of infamy, like a golden jar sinking in a well, with the rope [holding it] cut off? (24)

[Cārudatta *pathetically repeats 'pure rays of the moon'* (X. 13) *etc*

The Other—Aye, proclaim once again.

[Cāndāla *does accordingly*

Carudatta—

I have [already] attained to an ignoble state wretched (*krśa*) owing to disaster, where the fruit [or, result] too [is]

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१ स्त्री ।

एषा च व्यथयति घोषणा मनो मे
श्रोतव्यं यदिदमसौ मया हतेति ॥ २५ ॥

(ततः प्रविशति प्रासादस्थो बद्धः स्थावरकः)

स्थावरकः—(घोषणामाकर्ण्य सवैक्लव्यम्) कधं अपावे चालुदत्ते वावादीअदि । हग्गे णिअलेण शामिणा बन्धिदे । भोदु । आक्कन्दामि । शुणाध अज्जा शुणाध । अत्थि दाणिं मए पावेण पवहणपलिवत्तेण पुप्फकलण्डअजिण्णुज्जाणं वशन्तशेणा णीदा । तदो मम शामिणा मं ण कामेशित्ति कडुअ बाहुपाशबलक्कालेण मालिदा ण उण एदिणा अज्जेण । कधम् । विदूलदाए ण को वि शुणादि । ता किं कलेमि । अत्ताणअं पाडेमि । (विचिन्त्य) जइ एव्वं कलेमि तदा अज्जचालुदत्ते ण वावादीअदि । भोदु । इमादो पाशादबालग्गपदोलिकादो एदिणा जिण्णगवक्खेण अत्ताणअं णिक्खिवामि । वलं हग्गे उवलदे ण उण एशे कुलपुत्तविहगाणं वाशपादवे अज्जचालुदत्ते । एव्वं जइ विवज्जामि लद्धे मए पललोए । (इत्यात्मानं पातयित्वा) हीं ही । ण उवलदम्हि । भग्गे मे दण्डणिअले । ता चाण्डालघोशं शमण्णेशामि । (दृष्ट्वोपसृत्य) हंहो चाण्डाला अन्तलं अन्तलम् । [कथमपापश्चारुदत्तो व्यापाद्यते । अहं निगडेन स्वामिना बद्धः । भवतु । आक्रन्दामि । शृणुतार्याः शृणुत । अस्तीदानीं मया पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता । ततो मम स्वामिना मां न कामयस इति कृत्वा बाहुपाशबलात्कारेण मारिता न पुनरेतेनार्येण । कथम् । विदूरतया न कोऽपि शृणोति । तत्किं करोमि । आत्मानं पातयामि । ...यद्येवं करोमि तदार्यचारुदत्तो न व्यापाद्यते । भवतु । अस्याः प्रासादबालाग्रप्रतोलिकात एतेन जीर्णगवाक्षेणात्मानं निक्षिपामि । वरमहमुपरत न पुनरेष कुलपुत्रविहगानां वासपादप

this end of life And [further] this proclamation pains my mind in that I have to bear this, that she was killed by me! (25)

(*Then is discovered* Sthāvaraka *bound down, stationed in the palace*)

Sthāvaraka—(*Listening to the proclamation, with distress*) How? The innocent Cārudatta is being killed? I have been bound down with fetters by [my] Master. All right! I shall shout out Listen, gentlemen, listen—Now it happened that by me, a sinful wretch, was carried Vasantasenā, owing to an interchange of cars, to the Puṣpakarandaka old garden. Then, by my Master was she killed by force with the noose of [his]

१ त्वया ।

आर्यचारुदत्त । एवं यदि म्रिये लब्धो मया परलोकः । आश्चर्यम् । नोपरतोऽस्मि ।
२१ भग्नो मे दण्डनिगडः । तच्चाण्डालघोषं समन्विष्यामि । हहो चाण्डालौ
अन्तरमन्तरम् ।]

चाण्डालौ—अले के अन्तलं मग्गेदि । [अरे कोऽन्तरं याचते ।]

(चेट शृणाथ (१०—२५—४) इति पूर्वोक्तं पठति)

२४

चारुदत्त —अयं कोऽयमेवंविधे काले कालपाशस्थिते मयि ।
अनावृष्टिहते सस्ये द्रोणमेघ इवोदित ॥ २६ ॥

भो श्रुत भवद्भि । न भीतो मरणादस्मि केवलं दूषित यश ।
विशुद्धस्य हि मे मृत्यु पुत्रजन्मसमो भवेत् ॥ २७ ॥

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arms, on the ground (*viz*) that she did not love him, and *not* by this noble one What? No one hears owing to the great distance! Then, what shall I do? Shall I throw myself down? (*Thinking*) If I do this then the noble Cārudatta would not be killed! All right! From this small terrace-end of the palace, I shall throw myself down, through this old window Better if I am dead [in doing this], but not this roosting tree for the birds in the form of nobly born men, the noble Cārudatta If I die thus, heaven is secured by me! (*Throwing himself down*) Ha Ha! I have not died! [On the contrary] my fetters used for [my] chastisement have been smashed! So I shall search for [the place of] the proclamation of the Candālas! (*Seeing approaching*) Halloa, Candālas, [make] room, [make] room

Cāndalas —Aye who is asking for room?

[Ceta *repeats* '*Listen* etc' *said before*

Carudatta —Ah

Who is this one risen up at such a time when I am caught by the noose of Death like the Drona cloud, when the crop is hit by drought? (26)

Oh, did you hear?

I am not afraid of death only [my] fame has been tarnished. Death for me cleared [of guilt] would indeed be equal to [that is, as gratifying as] the birth of a son! (27)

अन्यच्च तेनास्म्यकृतवैरेण क्षुद्रेणात्यल्पबुद्धिना ।
शरेणेव विपाक्तेन दूषितेनापि दूषितः ॥ २८ ॥

चाण्डालौ—थावलअ अवि शच्चं भणाशि । [स्थावरक अपि सत्यं भणसि ।]

चेटः—शच्चम् । हगे वि मा कश्श वि कधइश्शाशि त्ति पाशादबाल-ग्गपदोलिकाए दण्डणिअलेण वन्धिअ णिक्खित्ते । [सत्यम् । अहमपि मा कस्यापि कथयिष्यसीति प्रासादबालाग्रप्रतोलिकाया दण्डनिगडेन बद्ध्वा निक्षिप्तः ।]

(प्रविश्य) शकारः—(सहर्षम्)

मंशेण तिक्खामिलकेण भत्ते शाकेन शूपेण शमच्छकेण ।
भुत्तं मए अत्तणअश्श गेहे शालिश्श कूलेण गुलोदणेण ॥ २९ ॥

(कर्णं दत्त्वा) भिण्णकंशखङ्खणाए चाण्डालवाआए शलशंजोए । जधा अ एशे उक्कालिदे वज्झडिण्डिमशद्दे पडहाणं अ शुणीअदि तधा तक्केमि दलिद्दचालुदत्ताके वज्झट्ठाणं णीअदि त्ति । ता पेक्खिश्शम् । शत्तुविणाशे णाम मम महन्ते हलकश्श पलिदोशे होदि । शुदं अ मए जे वि किल शत्तुं वावादअन्तं पेक्खदि

And further,

By him, with whom I had formed no enmity, mean, extremely weak-minded, [and] although contaminated himself, was I contaminated as though with an arrow besmeared with poison ! (28)

Cāṇḍālas :—Sthāvarka, are you telling the truth ?

Ceṭa :—The truth And I was also bound down with punitive fetters and thrown on the small terrace-end of the palace [by my Master] saying ' [Beware], do not speak [about this] to any one '.

(*Entering*) Sakāra :—(*With joy*)

I have taken [my] meal in my house, with meat [made] pungent and sour, rice, vegetables, soup with fish, boiled Sāli rice, and rice mixed with guds. (29)

(*Listening*) [It is] the voice of the Cāndālas speaking, producing a Khankhana sound like cracked bell-metal. And inasmuch as this loudly resounding noise of the drums and dindima [drums beaten at the execution] of the condemned [criminal], is being heard, I infer that the beggarly Carudatta is being taken to the place of execution ! So, I shall [now] be looking on. The death of an enemy indeed is to me [the cause

तइश अण्णहिश जम्मन्तले अक्खिलोगे ण होदि । मए क्खु विशगण्ठिगब्भपविट्ठेण विअ कीडएण किं पि अन्तलं मग्गमाणेण उप्पादिदे ताह दलिद्दचालुदत्ताह विणाशे । शपदं अत्तणकेलिकाए पाशादबालग्गपदोलिकाए अहिलुहिअ अत्तणो पलक्कमं पेक्खामि । (तथा कृत्वा दृष्ट्वा च) ही ही एदाह दलिद्दचालुदत्ताह वज्झं णीअमाणाह एत्तिके जणशमद्दे, जं वेलं अम्हालिशे पवले वलमणुश्शे वज्झं णीअदि तं वेलं कीदिशे भवे । (निरीक्ष्य) कधम् । एशे शे णवबलद्दके विअ मण्डिदे दक्खिणं दिशं णीअदि । अध किंणिमित्तं ममकेलिकाए पाशादबालग्गपदोलिकाए शमीवे घोशणा णिवाडिदा णिवालिदा अ । (विलोक्य) कधम् थावलके चेडे वि णत्थि इध । मा णाम तेण इदो गदुअ मन्तभेदे कडे भविश्शदि । ता जाव णं अण्णेशामि ।

[मासेन तिक्ताम्लेन भक्त शाकेन सूपेन समत्स्यकेन ।
भुक्त मयात्मनो गेहे शालीकूरेण गुडौदनेन ॥

भित्तकास्यचन्दनत्वङ्गणायाश्चाण्डालवाचाया स्वरसंयोग । यथा चैष उद्गीतो वध्यडिण्डिमशब्द पटहाना च श्रूयते तथा तर्कयामि दरिद्रचारुदत्तको वध्यस्थानं नीयत इति । तत्प्रेक्षिष्ये । शत्रुविनाशो नाम मम महान्हृदयस्य परितोषो भवति । श्रुतं च मया योऽपि किल शत्रुं व्यापाद्यमानं पश्यति तस्यान्यस्मिञ्जन्मान्तरेऽक्षिरोगो न भवति । मया खलु विषग्रन्थिगर्भप्रविष्टेनेव कीटकेन किमप्यन्तरं मृगयमाणेनोत्पादितस्तस्य दरिद्रचारुदत्तस्य विनाश. । साम्प्रतमात्मीयाया प्रासादबालाग्रप्रतोलिकायामधिरुह्यात्मन:

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of] great gratification of the heart And I have heard—Whosoever indeed sees [his] enemy being destroyed, would not have [any] eye-disease in his] other next birth By me indeed, like a worm entering [or, occupying the interior of a poisonous knotted portion of a herb] and seeking some way [therein], has been brought about the destruction of that beggarly Cārudatta. Now, ascending to the small terrace end of my own palace, I shall witness [the outcome of] my own exploit (*Doing accordingly and seeing*) Ha! Ha! If there [is] such a huge] concourse of people, when this beggarly Cārudatta is being taken to the place of] execution, what sort [would the crowd] be on the occasion, what time a most excellent, eminent human being like us is being taken to be executed? (*Observing*) What? Here is he being taken to the southern quarter decked like a new [or, young] bull! But, for what reason has the

पराक्रमं पश्यामि । ...हीं ही एतस्य दरिद्रचारुदत्तस्य वध्यं नीयमानस्यैनावाजनसंमर्दः यस्यां वेलायामस्मादृशः प्रवरो वरमानुषो वध्य नीयते तस्यां वेलायां कीदृशो भवेत् । ...कथम् । एष स नववलीवर्द इव मण्डितो दक्षिणा दिशं नीयते । अथ किंनिमित्त मदीयायाः प्रासादबालाग्रप्रतोलिकायाः समीपे घोषणा निपतिता निवारिता च । ... कथम् स्थावरकश्चेटोऽपि नास्तीह । मा नाम तेनेतो गत्वा मन्त्रभेदः कृतो भविष्यति । तद्यावदेनमन्विष्यामि ।] (इत्यवतीर्योपसर्पति)

चेटः—(दृष्ट्वा) भट्टालका एशे शे आगडे । [भट्टारका एष स आगतः ।]

चाण्डालौ–ओशलध देध मग्गं दालं ढक्केध होध तुण्हीआ ।
अविणअतिक्खविशाणे दुट्ठबइल्ले इदो एदि ॥ ३० ॥

[अपसरत दत्त मार्गं द्वारं पिधत्त भवत तूष्णीकाः ।
अविनयतीक्ष्णविषाणो दुष्टबलीवर्द इत एति ॥]

शकारः—अले अले अन्तलं अन्तलं देध । (उपसृत्य) पुत्तका थावलका चेडा एहि । गच्छम्ह । [अरे अरे अन्तरमन्तरं दत्त । ...पुत्रक स्थावरक चेट एहि । गच्छाव. ।]

चेटः—ही ही अणज्ज वशन्तशेणिअं मालिअ ण पलितुट्ठे शि । शंपदं पणइजणकप्पपादवं अज्जचालुदत्तं मालइदुं ववशिदे शि । [ही ही अनार्य वसन्तसेना मारयित्वा न परितुष्टोऽसि । सांप्रतं प्रणयिजनकल्पपादपमार्यचारुदत्तं मारयितुं व्यवसितोऽसि ।]

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proclamation been made and [immediately] stopped near the small terrace-end of my palace? (*Beholding*) What, Sthāvaraka Ceta is not here either. I hope, having gone from here, he would not be divulging the secret ' So, I shall just make a search for him [*Getting down, approaches*

Ceta :—(*Seeing*) Gentlemen, here has he come

Cāndālas .—

Get out of the way, make way; close the doors; remain silent, here is coming [this] wicked bull with sharp horns in the form of immodest behaviour' (30)

Śakāra —Oh, oh, make way, [make] way (*Approaching*) Dear son, Sthāvaraka Ceta, come, let us go

Ceta —Ha! Ha! Rogue ' You were not fully satisfied by killing Vasantasenā, [so] now, you are resolved upon killing the noble Carudatta, the wish-fulfilling tree for the suppliants !

शकारः—ण हि लअणकुम्भशलिशे हगे इत्थिअं वावादेमि । [न हि रत्नकुम्भसदृशोऽहं स्त्रियं व्यापादयामि ।]

सर्वे —अहो तुए मारिदा । ण अज्जचारुदत्तेण । [अहो त्वया मारिता । नार्यचारुदत्तेन ।]

शकारः—के एव्व भणादि । [क एव भणति ।]

सर्वे—(चेटमुद्दिश्य) ण एसो साहू । [नन्वेष साधुः ।]

शकारः—(अपवार्य सभयम्) अविद मादिके अविद मादिके कध थावलके चेडे शुस्तुं ण मए शंजदे । एशे क्खु मम अकज्जश्श शक्खी । (विचिन्त्य) एव्वं दाव कलइश्शम् । (प्रकाशम्) अलिअं भट्टालका । हहो एशे चेडे शुवण्णचोलिआए मए गहिदे पिट्टिदे मालिदे बद्धे अ । ता किद्वेले एशे जं भणादि किं शच्चम् । (अपवारितकेन चेटस्य कटकं प्रयच्छति । सैरकम्) पुत्तका थावलका चेडा एदं गेण्हिअ अण्णधा भणाहि । [हन्त कथं स्थावरकश्चेटः सुष्ठु न मया संयतः । एष खलु ममाकार्यस्य साक्षी । ...एवं तावत्करिष्यामि । . .अलीकं भट्टारकाः । अहो एष चेटः सुवर्णचोरिकया मया गृहीतस्ताडितो मारितो बद्धश्च । तत् कृतवैर एष यद्भणति किं सत्यम् । .. पुत्रक स्थावरक चेट एतद्गृहीत्वान्यथा भण ।]

चेटः—(गृहीत्वा) पेक्खध पेक्खध भट्टालका । हहो शुवण्णेण मं पलोभेदि । [पश्यत पश्यत भट्टारकाः । अहो सुवर्णेन मां प्रलोभयति ।]

Śakāra —Resembling a jar full of jewels, I shall not surely be killing a woman!

All —Oh, [she was] killed by you, not by the noble Cārudatta.

Śakāra —Who says so?

All —(*Pointing to* Ceta) Well, this good man.

Śakara —(*Aside in fear*) Alas! Alas! What? Sthāvaraka Ceta was not properly secured [with chains] by me. He [is] indeed the witness of my [dastardly] crime. (*Thinking*) I shall just do this. (*Aloud*) A lie, Gentlemen. Oh [look here], this Ceta was caught by me for the theft of gold, and beaten, given a hiding and bound down [or, imprisoned]. So what he indeed being on inimical terms [with me] says—[is it] the truth? (*Hands over his bracelet to* Ceta, *without being observed by others in whisper*) Dear son, Sthavara Ceta, speak otherwise [than what you have told before] on taking this.

Ceta —(*Taking it*) Look, look, gentlemen. Oh, *he is tempting* me with [the bribe of] gold.

शकारः—(कटकमाच्छिद्य) एशे शे शुवण्णके जश्श कालणादो मए २५
बद्धे । (सक्रोधम्) हंहो चाण्डाला मए क्खु एशे शुवण्णभण्डाले णिउत्ते शुवण्णं
चोलअन्ते मालिदे पिश्टिदे। ता जदि ण पत्तिआअध ता पिश्टिं दाव पेक्खध ।
[एतत्तत्सुवर्णकम् यस्य कारणान्मया बद्ध । . हहो चाण्डाला मया खल्वेष सुवर्ण- ३०
भाण्डारे नियुक्त. सुवर्णं चोरयन्मारितस्ताडित । तद्यदि न प्रत्ययेथे तदा पृष्ठं
तावत्पश्यतम् ।]

चाण्डालौ—(दृष्ट्वा) शोहणं भणादि । वितत्ते चेडे किं ण प्पलवदि । ३३
[शोभन भणति । वितप्तश्चेट. किं न प्रलपति ।]

चेटः—हीमादिके ईदिशे दाशभावे जं शच्चं कंपि ण पत्तिआअदि ।
(सकरुणम्) अज्जचालुदत्त एत्तिके मे विहवे । [हन्त ईदृशो दासभावः यत्सत्यं ३५
कमपि न प्रत्याययति । ...आर्यचारुदत्त एतावान्मे विभवः ।] (इति पादयो पतति)

चारुदत्तः—(सकरुणम्)

उत्तिष्ठ भोः पतितसाधुजनानुकम्पि-
न्निष्कारणोपगतबान्धव धर्मशील ।
यत्न· कृतोऽपि सुमहान्मम मोक्षणाय
दैवं न संवदति किं न कृतं त्वयाद्य ॥ ३१ ॥

Śakāra :—(*Snatching away the bracelet*) This [is] that gold for the sake of which, he was bound down by me. (*With rage*) Halloa, Cāṇḍālas ! By me indeed was this one appointed to [guard my] gold treasure, beaten and given a hiding when he stole [lit. stealing] the gold So, if you are not convinced [by my words], just inspect then [his] back.

Cāṇḍālas —(*Seeing*) He speaks rightly What would not the Ceṭa, quite tormented, be prattling ?

Ceṭa :—Alas ! Such [is] *servitude, that it can not convince* any one of truth [being spoken by a servant] (*Pathetically*) Noble Cārudatta, so much [only is] my power [to help you].

[*Falls at his feet*

Cārudatta :—(*Pathetically*)

Get up, you taking pity on a good man down [on his luck], [you] a relative come disinterestedly, [you] of a righteous nature; though a very great effort was made [by you] for my release Fate does not fall in with [it] What has not been done by you to-day [for me]? (31)

चाण्डालौ—भट्टके पिट्टिअ एदं चेडं णिक्काळेहि । [भट्टक ताडयित्वैतं चेटं निष्कासय ।]

शकारः—णिक्कम ले । (इति निष्कामयति) अले चाण्डाला किं विलम्बेध । मालेध एदम् । [निष्क्राम रे ।...अरे चाण्डालौ किं विलम्बेथे । मारयतमेनम् ।]

चाण्डालौ—जदि तुवलाशि ता शअं ज्जेव मालेहि । [यदि त्वरयसे तदा स्वयमेव मारय ।]

रोहसेनः—अले चाण्डाला मं मालेध । मुञ्चध आवुकम् । [अरे चाण्डालौ मां मारयतम् । मुञ्चतं पितरम् ।]

शकारः—शपुत्तं ज्जेव एदं मालेध । [सपुत्रमेवैतं मारयतम् ।]

चारुदत्तः—सर्वमस्य मूर्खस्य संभाव्यते । तद्गच्छ पुत्र मातुः समीपम् ।]

रोहसेनः—किं मए गदेण कादव्वम् । [किं मया गतेन कर्तव्यम् ।]

चारुदत्तः—

आश्रमं वत्स गन्तव्यं गृहीत्वाद्यैव मातरम् ।
मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि ॥ ३२ ॥

तद्वयस्य गृहीत्वैनं व्रज ।

विदूषकः—भो वअस्स एव्वं तुए जाणिदम् तुए विणा अहं पाणाइं धारेमि त्ति । [भो वयस्य एवं त्वया ज्ञातम् त्वया विनाहं प्राणान्धारयामीति ।]

Cāṇḍālas—Master, having beaten this Ceṭa, drive [him] out.

Śakāra—Get away, you! (*Drives him out*) O you Caṇḍālas, why are you delaying? Kill him

Cāṇḍālas—If you are in [such] a hurry, then, kill [him] yourself

Rohasena—O Cāṇḍālas, kill me, release [my] father.

Śakāra—Kill him indeed along with [his] son.

Cārudatta—Everything is possible in the case of this fool. So go, [my] son, to [your] mother

Rohasena—What should I do, on going away?

Cārudatta—

Taking [your] mother, you should go this very day, child, to [stay in] a hermitage, may not you also, son, come to this [pass] owing to the crime of [your] father! (32)

So, friend, go taking him [with you]

Vidūṣaka—O friend, you know this [too well],—would I [be able to] bear [my] life without you?

चारुदत्त—वयस्य स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्याग ।

विदूषक—(स्वगतम्) जुत्त ण्णेदम् । तधा वि ण सक्कुणोमि पिअव -अस्सविरहिदो पाणाइ धारेदु त्ति । ता बम्हणीए दारअ समप्पिअ पाणपरिच्चाएण अत्तणो पिअवअस्स अणुगमिस्सम् । (प्रकाशम्) भो वअस्स पराणेमि एद लहुम् । [युक्त न्विदम् । तथापि न शक्नोमि प्रियवयस्यविरहित प्राणा धर्तुमिति । तद्ब्राह्मण्यै दारक समर्प्य प्राणपरित्यागेनात्मन प्रियवयस्यमनुगमिष्यामि । भो वयस्य परानयाम्येत लघु ।] (इति सकण्ठग्रह पादयो पतति) (दारकोऽपि रुदन्पतति)

शकार—अले ण भणामि शपुत्तक चालुदत्तक वावादेध त्ति । [अरे ननु भणामि सपुत्रक चारुदत्त व्यापादयतमिति ।] (चारुदत्तो भय नाटयति)

चाण्डालौ—णहि अम्हाण ईदिशी लाआणत्ती जधा शपुत्त चालुदत्त वावादेध त्ति । ता णिक्कम ले दालआ णिक्कम । (इति निष्कामयत) इम तइअ घोशणट्ठाणम् । ताडध डिण्डिमम् । [न ह्यावयोरीदृशी राजाज्ञप्ति यथा सपुत्र चारुदत्त व्यापादयतामिति । तन्निष्क्राम रे दारक निष्क्राम । इद तृतीय घोषणा स्थानम् । ताडयत डिण्डिमम् ।] (पुनर्घोषयत)

शकार—(स्वगतम्) कध एश ण पत्तिआअन्ति पौला । (प्रकाशम्) हहो चालुदत्ता बडुका ण पत्तिआअदि एशे पौलजणे । ता अत्तणकेलिकाए

Carudatta—Friend the abandonment of life by you who can command your life is not proper

Vidusaka—(*To himself*) This [is] indeed proper Still, I cannot remain alive [lit bear life] separated from [my] dear friend So having handed over the boy to [Carudatta s] wife I shall follow [my] dear friend by abandoning [my] life (*Aloud*) O friend I shall take this one back straightaway (*laghu*)

[*Having embraced him clasping round the neck, falls at his feet The boy also weeping falls prostrate*

Sakara—O [you] surely I say—Kill Carudatta along with [his] son [*Carudatta gesticulates fear*

Candalas—Such [is] not the king s order to us viz—Kill Carudatta along with [his] son Well *go away you boy go away* (*Send him away*) This [is] the third proclamation place Beat the drum [*Proclaim again*

Śakara—(*To himself*) How these citizens are not [still] convinced (*Aloud*) Halloa Carudatta [you] brat this crowd

जीहाए भणाहि मए वशन्तशेणा मालिदेत्ति।[कथमेते न प्रत्ययन्ते पोरा । ..अरे चारुदत्त बटुक न प्रत्ययत एव पौरजन. । तदात्मीयया जिह्वया भण मया वसन्तसेना मारितेति ।]

(चारुदत्तस्तूष्णीमास्ते)

शकार—अले चण्डालगोहे ण भणादि चालुदत्तबडुके । ता भणावेध इमिणा जज्जलवशखण्डेण शङ्खलेण तालिअ तालिअ । [अरे चाण्डालमनुष्य न भणति चारुदत्तबटुक । तद्भणयतमनेन जर्जरवंशखण्डेन शङ्खलेन ताडयित्वा ताडयित्वा।]

चाण्डाल.—(प्रहारमुद्यम्य) भो चालुदत्त भणाहि । [भोश्चारुदत्त भण ।]

चारुदत्त—(सकरुणम्)

प्राप्यैतद्व्यसनमहार्णवप्रपातं
न त्रासो न च मनसोऽस्ति मे विषादः ।
एको मां दहति जनापवादवह्नि-
र्वक्तव्यं यदिह मया हता प्रियेति ॥ ३३ ॥

(शकार' पुनस्तथैव)

चारुदत्त—भो भो' पौराः । (मया खलु नृशंसेन (९।३०, ३८) इत्यादि पुनः पठति)

शकार—वावादिदा । [व्यापादिता ।]

चारुदत्त—एवमस्तु ।

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of citizens does not believe [in your guilt] So, speak out with your own tongue—'By me was killed Vasantasena'

[Cārudatta *remains silent*

Sakāra —O Candāla man, [this] Cārudatta brat does not speak out So, make [him] speak out, by beating and beating [him] with this old bamboo-piece, the drum stick

Cāndala —(*Lifting up his scourge*) O Cārudatta, speak out

Carudatta —(*Pathetically*)

Having got this fall into the big ocean of misery, I have [or, feel] no fear, nor again dejection in [my] mind [But] one [thing, viz] the fire of public censure burns me, that I have to say here that by me was killed [my] beloved (33)

[Sakāra *again says as before*

Cārudatta —O you citizens! (*Repeats again 'By me, indeed, the cruel one' etc IX 30, 38*)

Sakāra —Was killed

Cārudatta —So be it

प्रथमचाण्डालः—अले तव अत्त वज्झपालिआ। [अरे तवात्र वध्यपालिका ।]

द्वितीयचाण्डालः—अले तव। [अरे तव।]

प्रथमः—अले लेक्खअं कलेम्ह । (इति बहुविधं लेखक कृत्वा) अले जदि ममकेलिका वज्झपालिआ ता चिट्ठदु दाव मुहुत्तअम्। [अरे लेख कुर्वः । ...अरे यदि मदीया वध्यपालिका तदा तिष्ठतु तावन्मुहूर्तकम्।]

द्वितीय.—किंणिमित्तम्। [किंनिमित्तम्।]

प्रथमः—*अले भणिदो म्हि पिदुणा शग्गं गच्छन्तेण जधा-पुत्त वीरअ जइ* तुह वज्झपालिआ होदि मा शहशा वावादआशि वज्झम् । [अरे भणितोऽस्मि पित्रा स्वर्गं गच्छता यथा-पुत्र वीरक यदि तव वध्यपालिका भवति मा सहसा व्यापादयसि वध्यम्।]

द्वितीयः—अले किणिमित्तम्। [अरे किंनिमित्तम्।]

प्रथमः—*कदावि कोवि साहू अत्थं दइअ वज्झं मोआवेदि* । कदावि लण्णो पुत्ते भोदि तेण वद्धावेण शव्ववज्झाणं मोक्खे होदि। कदावि हत्थी बन्धं खण्डेदि तेण शंभमेण वज्झे मुक्के होदि। कदावि लाअपलिवत्ते होदि तेण शव्ववज्झाणं मोक्खे होदि। [कदापि कोऽपि साधुरर्थं दत्त्वा वध्य मोचयति । कदापि राज्ञः पुत्रो

First Cāṇḍāla—Oh, your turn to kill in this case.

Second Cāṇḍāla—Oh, yours

First:—Oh, let us draw lines. (*Drawing lines in various ways*) Oh, if it [would be] my turn to kill, then just let it stand over for a while

Second:—Oh, for what reason ?

First:—*Oh, I was addressed by my father going to heaven [that is, when on death-bed] thus—Son, Vīraka, when it is your turn to kill, you should not straightaway kill the condemned person.*

Second:—Oh, for what reason ?

First:—Sometimes, some good man or other releases the condemned person by giving wealth [as ransom] Perhaps a son is born to the king; owing to the great festival on the prosperous occasion, there is the release of all the condemned persons Sometimes an elephant breaks [his] chains, and the condemned person becomes free, as a result of the consternation

भवति तन वृद्धिमहोत्सवेन सर्वबध्याना मोक्षो भवति। कदापि हस्ती ब ध खण्डयति तेन सभ्रमेण बध्या मुक्तो भवति। कदापि राजपरिवर्तो भवति तेन सर्वबध्याना मोक्षो भवति।]

शकार --कि कि लाअपलिवत्ते होदि। [कि किं राजपरिवर्तो भवति।]

चाण्डाल —अले वज्झपालिआए ठेस्सअ कलेम्ह । [अरे वध्यपालिकाया लेख कुर्व ।]

शकार —अले शिग्घ मालेघ चालुदत्ताकम्। [अरे शीघ्र मारयत चारुदत्तम्।]

(इत्युक्त्वा चेट गृहीत्वैकान्ते स्थित)

चाण्डाल —अज्जचालुदत्त लाअणिओओ क्खु अवलज्झदि ण क्खु अम्हे चाण्डाला। ता शुमलेहि ज शुमलिदव्वम्। [आर्यचारुदत्त राजनियोग. खल्वपराध्यति न खलु वय चाण्डाला। तत्स्मर यत्स्मर्तव्यम्।]

चारुदत्त —प्रभवति यदि धर्मो दूषितस्यापि मेऽद्य
प्रबलपुरुषवाक्यैर्भाग्यदोषात्कथचित्।
सुरपतिभवनस्था यत्र तत्र स्थिता वा
व्यपनयतु कलङ्क स्वस्वभावेन सैव ॥ ३४ ॥

भो क्व तावन्मया गन्तव्यम्।

[produced] Sometimes a revolution breaks out [lit there is a change of kings] then there is the release of all condemned persons

Sakara —What what Would there be a change of kings!

Candala —Oh let us draw lines about the turn to kill

Sakara —Oh kill Carudatta quickly

[*So saying taking Ceta with him stands in a corner*

Candala —Noble Cārudatta [it is] the king s order [that] is indeed at fault here not indeed we Cāndalas So remember what should be remembered [at such a time]

Carudatta —

If [my] piety has [any] power of me although somehow condemned to day on the [strength of the] words of powerful persons through [my] adverse fortune [lit fault of fortune], let she herself occupying the abode of Indra or wherever staying remove off [this] stigma by her own nature! (34)

Oh where now have I to go?

१ स्वामिभावेन।

चाण्डाल.—(अग्रतो दर्शयित्वा) अले एदं दीशदि दक्खिणमशाणम् जं पेक्खिअ वज्झा झत्ति पाणाइं मुञ्चन्ति । पेक्ख पेक्ख ।

अद्धं कलेवलं पडिवुत्त कड्ढन्ति दीहगोमाआ ।
अद्धं पि शूललग्गं वेश विअ अट्टहाशश्श ॥ ३५ ॥

[अरे एतद्दृश्यते दक्षिणश्मशानम् यत्प्रेक्ष्य वध्या झटिति प्राणान्मुञ्चन्ति । पश्य पश्य । अर्धं कलेवरं प्रतिवृत्तं कर्षन्ति दीर्घगोमायवः ।
अर्धमपि शूललग्नं वेश इवाट्टहासस्य ॥]

चारुदत्त — हा हतोऽस्मि मन्दभाग्य । (इति सावेगमुपविशति)

शकार.—ण दाव गमिश्शम् । चालुदत्ताक वावादअन्त दाव पेक्खामि । (परिक्रम्य दृष्ट्वा) कध उवविट्ठे । [न तावद्गमिष्यामि । चारुदत्तक व्यापाद्यमानं तावत्पश्यामि । .. कथमुपविष्ट ।]

चाण्डाल —चारुदत्ता किं भीदेशि । [चारुदत्त किं भीतोऽसि ।]

चारुदत्त.—(सहसोत्थाय) मूर्ख । (न भीतो मरणादस्मि केवलं दूषितं यशः (१०।२७) इत्यादि पुनः पठति)

Cāndāla —(*Pointing out in front*) Oh, here is seen the southern cemetery, on seeing which, the condemned persons straightaway abandon life ! See see—

The jackals [with their bodies] stretched out, are dragging the half [lower portion of the] corpse hanging down, and the [other] half too is sticking to the stake like the dress [or, mask] of loud [or, grinning] laughter [of Death] (35)

Cārudatta —Ha ! I am undone, luckless [that I am]

[*Sits down in a flurry*

Sakāra —I shall not go for the present I shall just see Cārudatta [actually] being killed (*Walking about, seeing*) What He has sat down !

Candāla —Cārudatta, are you afraid ?

Carudatta —(*Suddenly getting up*) Fool

[*Repeats again* ' *I am not afraid of death only* [*my*] *fame has been contaminated*' *etc* X 27

चाण्डाल.—अज्जचालुदत्त गअणअदले पडिवशन्ता चन्दशुज्जा वि विपत्तिं लहन्ति । किं उण जणा मलणभीलुआ माणशा वा । लोए कोवि उट्ठिदो पडदि कोवि पडिदोवि उट्ठेदि ।

उट्ठन्तपडन्ताह वशणपाडिआ शवश्श उण अत्थि ।
एदाइं हिअए कदुअ संधालेहि अत्ताणअम् ॥ ३६ ॥

(द्वितीयचाण्डाल प्रति) एदं चउट्ठं घोशणट्ठाणम् । ता उग्घोशम्ह । [आर्यचारुदत्त गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते । किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थित. पतति कोऽपि पतितोऽप्युत्तिष्ठते ।

उत्तिष्ठत्पततो वसनपातिका शवस्य पुनरस्ति ।
एतानि हृदये कृत्वा संधारयात्मानम् ।..

एतच्चतुर्थं घोषणास्थानम् । तदुद्घोषयाव. ।] (पुनस्तथैवोद्घोषयत.)

चारुदत्त —हा प्रिये वसन्तसेने । (शशिविमलमयूख (१०।१२) इत्यादि पुन पठति) (तत: प्रविशति ससम्भ्रमा वसन्तसेना भिक्षुश्च)

भिक्षु —हीमाणहे अट्ठाणपलिश्शन्तं शमश्शाशिअ वशन्तशेणिअं णअन्ते अणुग्गहिदम्हि पव्वज्जाए । उवाशिके कहिं तुमं णइश्शम् । [आश्चर्यम् अस्थान-परिश्रान्तां समाश्वास्य वसन्तसेनिकां नयन्ननुगृहीतोऽस्मि प्रव्रज्यया । उपासिके कुत्र त्वा नेष्यामि ।]

Cāndāla —Noble Cārudatta, even the sun and the moon residing in the sky region, do undergo privations, what then of people [in general] or men afraid of death? In [this] world, some one [after] rising up, falls [down], some one although [already] fallen down, rises [again]

Of the corpse, rising up and falling, there is the process of the falling [or, throwing] away of a garment, bearing these [things] in [your] heart, sustain yourself (36)

(*To the* Second Cāndāla) This [is] the fourth proclamation-place So, let us proclaim

[*They proclaim again even as before*

Cārudatta —Alas ! Beloved Vasantasenā !

[*Repeats again* ' *Pure rays of the moon*', *etc* X. 13

(*Then enter in excitement* Vasantasenā *and* Bhiksu)

Bhiksu —O wonder ! [In having the privilege of] leading on Vasantasenā, after comforting her fatigued in a strange [or, out of the way] place, I am obliged to [my] renunciation. [Buddha-] worshipper, where shall I take you ?

वसन्तसेना—अज्जचारुदत्तस्स ज्जेव गेहम् । तस्स दसणेण मिअला ञ्छणस्स विअ कुमुदिणिं आणन्दहि मम् । [आर्यचारुदत्तस्यैव गेहम् । तस्य दर्शनेन मृगलाञ्छनस्येव कुमुदिनीमानन्दय माम् ।]

भिक्षु—(स्वगतम्) कदुलेण मग्गेण पविशामि । (विचिन्त्य) लाअमग्गेण ज्जेव पविशामि । उवाशिक एहि । इम ल अमग्गम् । (आकर्ण्य) किं णु क्खु एशे लाअमग्गे महन्ते कलअले शुणीअदि [कतरेण मार्गेण प्रविशामि । राजमार्गेणैव प्रविशामि । उपासिके एहि । अयं राजमार्गः । किं नु खल्वेष राजमार्गे महान्कलकलः श्रूयते ।]

वसन्तसेना—(अग्रतो निरूप्य) कधं पुरदो महाजणसमूहो । अज्ज जाणाहि दाव किं णेदं त्ति । विसमभरक्कन्ता विअ वसुधरा एअपासोण्णदा उज्जइणी वट्टदि । [कथं पुरतो महाजनसमूहः । आर्य जानीहि तावत्किं न्विदमिति । विषमभरक्रान्तेव वसुधरा एकपार्श्वोन्नता उज्जयिनी वर्तते ।]

चाण्डाल—इमं अ पच्छिमं घोशणट्ठाणम् । ता ताडेध डिण्डिमम् । उग्घोशेध घोशणम् । (तथा कृत्वा) भो चालुदत्त पडिवालेहि । मा भाआहि । लहु ज्जेव मालीअशि । [इदं च पश्चिमं घोषणास्थानम् । तत्ताडयत डिण्डिमम् । उद्घोषयत घोषणाम् । भो चारुदत्त प्रतिपालय । मा भैः । शीघ्रमेव मार्यसे ।]

चारुदत्त—भगवत्यो देवताः ।

Vasantasena—To the noble Cārudatta's house itself Delight me with his sight like the night-lotus [with that] of the moon [having the hare for his mark]

Bhikṣu—(*To himself*) By what route shall I enter [the city] ? (*Thinking*) 'I shall enter by the king's highway itself [Buddha] worshipper come on Here [is] the king's highway (*Listening*) How possibly is being indeed heard this big confused noise on the king's highway ?

Vasantasena—(*Observing in front*) What ! A huge concourse of people in front ! Noble one just find out what possibly it [is] Ujjayini is [as though] raised up on one side the earth being as though packed up with an uneven load !

Candala—And this [is] the last proclamation place So, beat the drum proclaim the proclamation (*Doing accordingly*) O Carudatta [just] wait do not be afraid You would be killed in the shortest time

Carudatta—Holy deities !

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१ एकपार्श्वोन्नता ।

भिक्षुः—(श्रुत्वा ससम्भ्रमम्) उवाशिके तुमं किल चालुदत्तेण मालिदाशि त्ति चालुदत्तो मालिदुं णीअदि । [उपासिके त्वं किल चारुदत्तेन मारितासीति चारुदत्तो मारयितुं नीयते ।]

वसन्तसेना—(ससम्भ्रमम्) हद्धी हद्धी कधं मम मन्दभाइणीए कीदे अज्जचालुदत्तो वावादीअदि । भो तुरिदं तुरिदं आदेसेहि मग्गम् । [हा धिक् हा धिक् कथं मम मन्दभागिन्याः कृते आर्यचारुदत्तो व्यापाद्यते । भोः त्वरितं त्वरितमादिशय मार्गम् ।]

भिक्षुः—तुवलदु तुवलदु बुद्धोवाशिका अज्जचालुदत्तं जीअन्तं शमश्शाशिदुम् । अज्जा अन्तलं अन्तलं देध । [त्वरतां त्वरतां बुद्धोपासिकार्यचारुदत्तं जीवन्तं समाश्वासयितुम् । आर्याः अन्तरमन्तरं दत्त ।]

वसन्तसेना—अन्तरं अन्तरम् । [अन्तरमन्तरम् ।]

चाण्डालः—अज्जचालुदत्त शामिणिओओ अवलज्झदि । ता शुमलेहि जं शुमलिदव्वम् । [आर्यचारुदत्त स्वामिनियोगोऽपराध्यति । तत्स्मर यत्स्मर्तव्यम् ।]

चारुदत्तः—किंबहुना । (प्रभवति (१०।२४) इत्यादि श्लोकं पठति)

चाण्डालः—(खड्गमाकृष्य) अज्जचालुदत्त उत्ताणे भविअ समं चिट्ठ । एकप्पहालेण मालिअ तुमं शग्गं णेम्ह । [आर्यचारुदत्त उत्तानो भूत्वा समं तिष्ठ । एकप्रहारेण मारयित्वा त्वां स्वर्गं नयाव ।] (चारुदत्तस्तथा तिष्ठति)

Bhikṣu :—(*Hearing, in excitement*) [Buddha-] worshipper, here is Cārudatta being led for being killed, on the ground (*iti*) that you indeed were killed by Cārudatta !

Vasantasenā —(*In a flurry*) Ah, fie ! Ah, fie ! What, is the noble Cārudatta being destroyed on account of me, the luckless one ! Oh, direct me the way very quickly !

Bhikṣu —Hurry up, hurry up, [Buddha-] worshipper, to comfort the noble Carudatta [while still] alive ! Gentlemen, make way, [make] way

Vasantasenā —[Make] way, way.

Cāṇḍāla —Noble Carudatta, the master's order is at fault here So, remember what should be remembered [at such a time].

Cārudatta :—What [is the use of saying] a good deal ?

[*Repeats the verse If* [*my*] *piety has* [*any*] *power ' etc. X.* 34

Cāṇḍāla —(*Drawing out his sword*) Noble Carudatta, lying flat, remain steady [or, straight] We shall despatch you to heaven, killing you with [only] one stroke !

[Carudatta *remains in that state*

चाण्डालः—(खड्गमीहते । खड्गपतनं हस्तादभिनयन्) ही कधं ।
आअड्ढिदे खलोसं मुट्ठीए मुट्ठिणा गहीदे वि ।
धलणीए कीस पडिदे दालुणके असणिशंणिहे खग्गे ॥ ३७ ॥
जधा एदं संवुत्तं तधा तक्केमि ण विवज्जदि अज्जचालुदत्ते त्ति । भअवदि शज्झवाशिणि पशीद पशीद । अवि णाम चालुदत्तश्श मोक्खे भवे तदो अणुग्गहिदे तुए चाण्डालउलं भवे । [ही कथम्

आकृष्टः सरोषं मुष्टौ मुष्टिना गृहीतोऽपि ।
धरण्यां किमर्थं पतितो दारुणकोऽशनिसंनिभः खड्गः ॥

यथैतत्संवृत्तं तथा तर्कयामि न विपद्यत आर्यचारुदत्त इति । भगवति सह्यवासिनि प्रसीद प्रसीद । अपि नाम चारुदत्तस्य मोक्षो भवेत् तदानुगृहीतं त्वया चाण्डालकुलं भवेत् ।]

अपरः—जधाणत्तं अणुचिट्ठम्ह । [यथाज्ञप्तमनुतिष्ठामः ।]

प्रथमः—भोदु । एव्वं कलेम्ह । [भवतु । एवं कुर्वः ।]

(इत्युभौ चारुदत्तं शूले समारोपयितुमिच्छतः ।)

(चारुदत्तः प्रभवति (१०।२४) इत्यादि पुनः पठति)

भिक्षुर्वसन्तसेना च—(दृष्ट्वा) अज्जा मा दाव मा दाव । अज्जा एसा अहं मन्दभाइणी जाए कालणादो एसो वावादीअदि । [आर्यौ मा तावन्मा तावत् । आर्यौ एषाहं मन्दभागिनी यस्याः कारणादेष व्यापाद्यते ।]

Cāṇḍāla.—(*Is about to strike, gesticulating the falling of the sword from his hand*) Ha! How

Dragged out with vehemence by the fist and although held fast by the fist,—for what purpose has fallen down on the ground the sword, terrible and resembling the thunder-bolt! (37)

Whereas this has [however] happened, I infer that the noble Cārudatta would [or, can] not be killed [O] holy [goddess Durgā] having the Sahya [mountain] as [your] abode! Be pleased, be pleased. If indeed there would occur the release of Cārudatta, then [the whole] Cāṇḍāla race would be blessed by you!

Second:—Let us do as ordered.

First—All right. Let us do so.

[*Both are about to fix* Cārudatta *on the stake*, Cārudatta *repeats again* ' *If* [*my*] *party has* [*any*] *power* ' *etc.* X. 24

Bhikṣu and Vasantasenā—(*Seeing*) Gentlemen, not thus, not thus. Gentlemen, here I [am], the unfortunate one, on whose account this one is being killed

चाण्डाल.—(दृष्ट्वा)

का उण तुलिदं पशा अंशापडंल्लेण चिउलभालेण ।
मा मेत्ति वाहलन्ती उद्धिदहत्था इदो एदि ॥ ३८ ॥

[का पुनस्त्वरितमेपासपतता चिकुरभारेण ।
मा मेति व्याहरन्त्युत्थितहस्तेत एति ॥]

वसन्तसेना—अज्जचारुदत्त किं ण्णेदम् । [आर्यचारुदत्त किं न्विदम्]
(इत्युरसि पतति)

भिक्षु—अज्जचालुदत्त किं ण्णेदम् । [आर्यचारुदत्त किं न्विदम्]
(इति पादयोः पतति)

चाण्डाल.—(सभयमपसृत्य) कधम् वशन्तशेणा । ण क्खु अम्हेहि शाहू ण वावादिदे । [कथम् वसन्तसेना । ननु खल्वस्माभि साधुर्न व्यापादित. ।]

भिक्षु—(उत्थाय) अले जीवदि चालुदत्ते । [अरे जीवति चारुदत्त. ।]

चाण्डाल:—जीवदि वश्शशदम् । [जीवति वर्षशतम् ।]

वसन्तसेना—(सहर्षम्) पच्चुज्जीविदम्हि । [प्रत्युज्जीवितास्मि ।]

१२ चाण्डाल:—ता जाव एदं वुत्तन्तं लाइणो जण्णवाडगदश्श णिवेदेम्ह । [तावदेतद्वृत्तान्तं राज्ञो यज्ञवाटगतस्य निवेदयाव ।] (इति निष्क्रामत:)

Cāndāla —(*Seeing*)

Who is this one again, coming here hastily, with [her] mass of curly hair falling over [her] shoulders, saying 'Stop, stop [lit no, no]' with [her] hand raised up ? (38)

Vasantasenā —Noble Cārudatta ! What indeed [or, possibly is] this ! [*Falls on his bosom*

Bhiksu --Noble Cārudatta ! What indeed [or, possibly is] this ! [*Falls at his feet*

Cāndāla —(*Moving back in alarm*) What ? Vasantasenā ! Surely indeed [it was a very lucky thing that this] good man was not killed by us !

Bhiksu —(*Getting up*) Oh, is Cārudatta alive ?

Cāndāla —He lives a hundred years

Vasantasenā —(*With joy*) I have been brought back to life [by this news]

Cāndāla —So now, let us report this state of things to the King gone to the sacrificial court [*Start to go away*

शकार—(वसन्तसेनां दृष्ट्वा सभयम्) हीमादिके। केण गब्भदाशी जीवाविदा। उक्कन्ताइं मे पाणाइं। भोदु। पलाइश्शं। [आश्चर्यम्। केन गर्भदासी जीविता। उत्क्रान्ता मे प्राणाः। भवतु। पलायिष्ये।] (इति पलायते)

चाण्डाल—(उपसृत्य) णं एव्वं अम्हाणं भट्टिणो आणत्ती—जेण शा वावादिदा तं मालेध त्ति। ता लट्ठिअशालअं एव्व अण्णेशम्ह। [नन्वेवमस्माकं भर्तुराज्ञप्तिः—येन सा व्यापादिता तं मारयतेति। तद्राष्ट्रियश्यालकमेवान्विष्यावः।] (इति निष्क्रान्तौ)

चारुदत्त—(सविस्मयम्)

कथमभ्युद्यते शस्त्रे मृत्युवक्त्रगते मयि।
अनावृष्टिहते सस्ये द्रोणवृष्टिरिवागता ॥ ३९ ॥

(अवलोक्य च)

वसन्तसेना किमियं द्वितीया समागता सैव दिवः किमियम्।
भ्रान्तं मनः पश्यति वा ममैनां वसन्तसेना न मृताथ सैव ॥४०॥

अथवा

किं नु स्वर्गात्पुनः प्राप्ता मम जीवातुकाम्यया।
तस्या रूपानुरूपेण किमुतान्येयमागता ॥ ४१ ॥

Śakāra—(*Seeing Vasantasenā, in alarm*) Oh! By whom was this slave-by birth restored to life My life is [now] finished [lit. has departed]. Well I shall run away [*Runs away*

Caṇḍāla—(*Approaching*) Oh, surely, such [was] the king's order to us— Kill him by whom she was destroyed. So, let us make a search for the king's brother-in-law himself [*Exeunt*

Cārudatta—(*In wonder*)

Who is this one come when the weapon was lifted up against me gone into the mouth [or jaws] of Death like a shower from the Droṇa [cloud] on the crop withered [lit struck down] owing to drought? (39)

(*And beholding*)

[Is] this one a second Vasantasenā? [Or is she] the same come back thus from heaven? O my wandering mind is seeing this one [not in reality]? [Or] Vasantasenā [was] not dead and she [is] the same (40)

Or rather

[Is it] indeed that she has come again from heaven with a desire to revive me? Or is she some other [woman] come with a form resembling her form (41)

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१ [illegible]।

[illegible]

वसन्तसेना—(सास्रमुत्थाय पादयोर्निपत्य) अज्जचारुदत्त सा ज्जेव अहं पावा जाए कारणादो इअं तुए असरिसी अवत्था पाविदा । [आर्यचारुदत्त सैवाहं पापा यस्याः कारणादियं त्वयासदृश्यवस्था प्राप्ता ।]

(नेपथ्ये) अच्चरिअं अच्चरिअम् । जीवदि वसन्तसेणा । [आश्चर्यमाश्चर्यम् । जीवति वसन्तसेना ।] (इति सर्वे पठन्ति)

चारुदत्तः—(आकर्ण्य सहसोत्थाय स्पर्शसुखमभिनीय निमीलिताक्ष एव हर्षगद्गदाक्षरम्) प्रिये वसन्तसेना त्वम् ।

वसन्तसेना—सा ज्जेवाहं मन्दभाआ । [सैवाहं मन्दभाग्या ।]

चारुदत्तः—(निरूप्य सहर्षम्) कथं वसन्तसेनैव । (सानन्दम्)

कुतो बाष्पाम्बुधाराभिः स्नपयन्ती पयोधरौ ।
मयि मृत्युवशं प्राप्ते विद्येव समुपागता ॥ ४२ ॥

प्रिये वसन्तसेने

त्वदर्थमेतद्विनिपात्यमानं देहं त्वयैव प्रतिमोचितं मे ।
अहो प्रभावः प्रियसंगमस्य मृतोऽपि को नाम पुनर्ध्रियेत ॥ ४३ ॥

Vasantasenā —(*Rising up, with tears, falling at his feet*) Noble Cārudatta, I [am] the same sinful [wretch], on whose account this unworthy condition was attained by you !

(*Behind the curtain*) Wonder ! Wonder ! Vasantasenā lives ! [*All repeat thus*

Cārudatta —(*Listening, getting up suddenly, gesticulating pleasure at* Vasantasenā's *touch, with eyes still closed, uttering words choked with joy*) Beloved, [are] you [really] Vasantasenā ?

Vasantasenā —I [am] the very same luckless one !

Cārudatta —(*Scrutinising, with joy*) How ! Vasantasenā herself ! (*With delight*)

Bathing [your] breasts with showers of water of tears, whence have you come like [the life-restoring] Vidyā [science], when I had gone under the control of Death ! (42)

Beloved Vasantasenā !

This body of mine, while being destroyed on your account, has been released by you yourself ! Oh, the [wonderful] power of union with [one's] beloved person ! Who, even though dead, could indeed be brought back to life ? (43)

अपि च । प्रिये पश्य

रक्तं तदेव वरवस्त्रमियं च माला
कान्तागमेन हि वरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव
जाता विवाहपटहध्वनिभिः समानाः ॥ ४४ ॥

वसन्तसेना—अदिदक्खिणदाए किं णेदं ववसिदं अज्जेण । [अतिदक्षिणतया किं न्विदं व्यवसितमार्येण ।]

चारुदत्तः—प्रिये त्वं किल मया हतेति ३

पूर्वानुबद्धवैरेण शत्रुणा प्रभविष्णुना ।
नरके पतता तेन मनागस्मि निपातितः ॥ ४५ ॥

वसन्तसेना—(कर्णौ पिधाय) सन्तं पावम् । तेण म्हि राअसालेण वावादिदा [शान्तं पापम् । तेनास्मि राजश्यालेन व्यापादिता ।]

चारुदत्तः—(भिक्षुं दृष्ट्वा) अयमपि कः । ३

वसन्तसेना—तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवाविदम्हि । [तेनानार्येण व्यापादिता । एतेनार्येण जीव मापितास्मि ।]

चारुदत्तः—कस्त्वमकारणबन्धुः । ६

And further, beloved, see—

That same red [garment] [is] the bride-groom's garment, and this garland appears like [that intended] for a bride groom by the arrival of [you, my] beloved, and these sounds of the drum at the execution of the condemned person, have become similarly equal to the sounds of the marriage drums ! (44)

Vasantasenā —What [or, why] indeed was this attempted by the noble one, owing to an extremely generous nature ?

Cārudatta —Beloved, saying (*iti*) that you indeed were killed by me,

by that enemy [of mine], who had been on inimical terms with me before, [and] powerful, falling into hell [himself], was I almost (*manāk*) destroyed ? (45)

Vasantasenā —(*Closing her ears*) God forbid [or, let evil be averted] ! By that king's brother in law was I killed !

Cārudatta —(*Seeing* Bhiksu) Who [is] this one, again ?

Vasantasenā —By that dishonourable [or, wicked] man was I killed by this gentleman was I restored to life

Cārudatta —Who [are] you, [our] disinterested friend [or, relative] ?

१ पततानेन ।

भिक्षुः—ण पच्चभिजाणादि मं अज्जो । अहं शे अज्जश्श चलणशंवाहचिन्तए शंवाहके णाम । जूदिअलेहिं गहिदे एदाए उवाशिकाए अज्जश्श केलके त्ति अलंकालपणणिक्कीदे म्हि । तेण अ जूदणिव्वेदेण शक्कशमणके शंवुत्ते म्हि । एशावि अज्जा पवहणविपज्जाशेण पुप्फकलण्डकजिण्णुज्जाणं गदा । तेण अ अणज्जेण ण मं बहु मण्णेशि त्ति बाहुपाशबलक्कालेण मालिदा । मए दिट्ठा । [न प्रत्यभिजानाति मामार्यः । अहं स आर्यस्य चरणसंवाहचिन्तकः संवाहको नाम । द्यूतकरैर्गृहीत एतयोपासिकयार्यस्यात्मीय इत्यलंकारपणनिष्क्रीतोऽस्मि । तेन च द्यूतनिर्वेदेन शाक्यश्रमणकः संवृत्तोऽस्मि । एषाप्यार्या प्रवहणविपर्यासेन पुष्पकरण्डकजीर्णोद्यानं गता । तेन चानार्येण न मां बहु मन्यस इति बाहुपाशबलात्कारेण मारिता । मया दृष्टा ।]

(नेपथ्ये कलकलः) जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता
तदनु जयति भेत्ता षण्मुखः क्रौञ्चशत्रुः ।
तदनु जयति कृत्स्नां शुभ्रकैलासकेतु
र्विनिहतवरवैरी चार्यको गां विशालाम् ॥ ४६ ॥

Bhiksu :—Does not the noble one recognise me ? I [am] that professional shampooer of the feet of the noble one, by name Samvāhaka Captured [or, detained] by the gamblers, I was released on payment of a ransom by this [Buddha-] worshipper [simply] because I belonged to [you] the noble one And owing to that disgust with gambling, I became a Buddhist monk This lady also, owing to the interchange of cars, had gone to the Puspakarandaka old garden And [there] by that wicked man was [she] struck down by force with the noose of [his] arms, on the ground that she did not think highly of him. [There] I saw her [*A confused noise behind the curtain*

Victory to the destroyer of the sacrifice of Daksa, Śiva [having the bull as his emblem] ! After him, victory to the six-mouthed [Kārtikeya], the enemy of the Krauñca [mountain] [and its] piercer ! And after him Āryaka, who has killed [his] powerful enemy, has conquered the whole expansive earth, with the white Kailāsa [mountain] as [its] banner ! (46)

(प्रविश्य सहसा) शर्विलकः—हत्वा तं कुनृपमहं हि पालकं भोः
स्तद्राज्ये द्रुतमभिषिच्य चार्यकं तम् ।
तस्याज्ञां शिरसि निधाय शेषभूतां
मोक्षयेऽहं व्यसनगतं च चारुदत्तम् ॥ ४७ ॥

हत्वा रिपुं तं बलमन्त्रिहीनं पौरान्समाश्वास्य पुनः प्रकर्षात् ।
प्राप्तं समग्रं वसुधाधिराज्यं राज्यं बलारेरिव शत्रुराज्यम् ॥ ४८ ॥

(अग्रतो निरूप्य) भवतु । अत्र तेन भवितव्यम् यत्रायं जनपदसमवायः । अपि नामायमारम्भः क्षितिपतेरार्यकस्यार्यचारुदत्तस्य जीवितेन सफलः स्यात् । (त्वरिततरमुपसृत्य) अपयात जाल्माः । (दृष्ट्वा । सहर्षम्) अपि ध्रियते चारुदत्तः सह वसन्तसेनया । संपूर्णाः खल्वस्मत्स्वामिनो मनोरथाः ।

विप्रुचा भो व्यसनमहार्णवादपारा-
दुत्तीर्णं गुणधृतया सुशीलवत्या ।

(*Entering suddenly*) Śarvilaka :—

Having killed that bad king Pālaka, Oh [people], and having hastily installed Āryaka as king on his kingdom, [and] having received on the head his orders, like a garland taken off from an idol, as a gift, I shall be again releasing Cārudatta beset with disaster. (47)

Having killed that enemy lacking in army and ministers, having again inspired confidence in the citizens to a high degree, [by us] has been secured the whole of the enemy's kingdom, with the over-lordship of the earth, like the kingdom of Indra [the enemy of Bala]! (48)

(*Observing in front*) Well! He must be here, where is this [vast] concourse of people. Would this undertaking of king Āryaka be indeed fruitful by [saving] the life of the noble Cārudatta! (*Proceeding very hastily*) Get away, [you] thoughtless people. (*Seeing, with joy*) Is Cārudatta alive, along with Vasantasenā? The desires of our master are indeed fully satisfied!

Oh luckily I am seeing after a long time [Cā... tta] like ... emerging ... help of

१ बलमन्त्र । २ सुराः ।

नावेव प्रियतमया चिरान्निरीक्षे
ज्योत्स्नाढ्यं शशिनमिवोपरागमुक्तम् ॥ ४९ ॥

तत्कृतमहापातकः कथमिवैनमुपसर्पामि । अथवा सर्वत्रार्जवं शोभते । (उपसृत्य बद्धाञ्जलिः प्रकाशम्) आर्यचारुदत्त ।

चारुदत्त —ननु को भवान् ।

शर्विलकः—येन ते भवनं भित्त्वा न्यासापहरणं कृतम् ।
सोऽहं कृतमहापापस्त्वामेव शरणं गत. ॥ ५० ॥

चारुदत्त.—सखे मैवम् । त्वयासौ प्रणय' कृत. । (इति कण्ठे गृह्णाति)

शर्विलकः—अन्यच्च आर्यकेणार्यवृत्तेन कुलं मानं च रक्षता ।
पशुवद्यज्ञवाटस्थो दुरात्मा पालको हत ॥५१॥

चारुदत्त—किम् ।

शर्विलक —त्वद्यानं यः समारुह्य गतस्त्वां शरणं पुरा ।
पशुवद्वितते यज्ञे हतस्तेनाद्य पालक ॥ ५२ ॥

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his] beloved endowed with virtues and possessed of very noble character, as by a boat held fast by ropes and of good build (49)

Then, how possibly shall I, who have committed a great sin, approach him ? Or, straight forwardness appears to advantage everywhere (*Approaching with folded hands, aloud*) Noble Cārudatta !

Carudatta —I say, who [are] you ?

Śarvilaka —

By whom was stolen the deposit, after breaking through your house—that [same] I, who have committed a great sin, have come to you yourself, for protection (50)

Cārudatta —Friend, not so That was [an act of] kindness done by you [*Embraces him*

Sarvilaka —And further,

By Āryaka of honourable conduct, preserving [his] family [honour] and self-respect, was killed the villain Pālaka occupying the sacrificial court like the victim-animal [in the sacrifice] ! (51)

Cārudatta —What ?

Śarvilaka —

He who formerly, having mounted your car, approached you for protection,—by him was killed to-day, Pālaka, like the victim-animal [in the sacrifice], while a sacrifice was being performed (52)

चारुदत्त —शर्विलक योऽसौ पालकेन घोषादानीय निष्कारणं कूटागारे बद्ध आर्यकनामा त्वया मोचित. ।

शर्विलक —यथाह तत्रभवान् ।

चारुदत्त —प्रियं नः प्रियम् ।

शर्विलक —प्रतिष्ठितमात्रेण तत्र सुहृदार्यकेणोज्जयिन्या वेणातटे कुशावत्या राज्यमतिसृष्टम् । तत्प्रतिमान्यतां प्रथम सुहृत्प्रणयः । (परिवृत्य) अरे रे आनीयतामय पापो राष्ट्रियशठ ।

(नेपथ्ये) यथाज्ञापयति शर्विलकः ।

शर्विलक —आर्य नन्वयमार्यको राजा विज्ञापयति—इदं मया युष्मद्गुणोपार्जित राज्यम् । तदुपयुज्यताम् ।

चारुदत्त —अस्मद्गुणोपार्जित राज्यम् ।

(नेपथ्ये) अरे रे राष्ट्रियश्यालक एह्येहि । स्वस्याविनयस्य फलमनुभव ।

(तत प्रविशति पुरुषैरधिष्ठित पश्चाद्बद्धबाहु शकार)

Carudatta —Sarvilaka, the same who was bound down in a secret dungeon without any cause by Palaka after being brought from the hamlet, by name Āryaka [and] released by you [afterwards]?

Sarvilaka —As your honour says

Carudatta —Very agreeable to us, very agreeable

Sarvilaka —By your friend Āryaka the moment he was established, has been presented [to you] the kingdom of Kusāvatī on the banks of the Venā in [the province of] Ujjayinī So, let [this] first request of [your] friend be honoured [by acceptance] (*Turning round*) Oh, you! Let this sinful rascal, the king's brother in law be brought [here]

(*Behind the curtain*) As Sarvilaka commands

Sarvilaka —Sir, I say, here requests [you] King Āryaka—This kingdom was secured by me through your virtues So, let it be enjoyed [by you]"

Carudatta —Kingdom secured through our virtues

(*Behind the curtain*) O you king's brother in law come, come Experience the fruit of your roguery

— (*Then enter* Sakāra *escorted by the guards, with hands tied on the back*)

शकारः—हीमादिके

एव्वं दूलमदिक्कन्ते उद्दामे विअ गद्दहे ।
आणीदे क्खु हगे बद्धे हुडे अण्णे दव दुक्कले ॥ ५३ ॥

(दिशोऽवलोक्य) शमन्तदो उवद्विदे एशे लट्टिअबन्धे । ता क दाणि अशलणे शलणं वजामि । (विचिन्त्य) भोदु । तं ज्जेव अब्भुववण्णशलणवच्छलं गच्छामि । (इत्युपसृत्य) अज्जचालुदत्त पलित्ताआहि पलित्ताआहि । [आश्चर्यम् ।

एव दूरमतिक्रान्त उद्दाम इव गर्दभः ।
आनीत. खल्वह बद्धः कुक्कुरोऽन्य इव दुष्कर ॥

...समन्तत उपस्थित एप राष्ट्रियबन्धः । तत्किमिदानीमशरण शरण व्रजामि । ...भवतु । तमेवाभ्युपपन्नशरणवत्सल गच्छामि । .. आर्यचारुदत्त परित्रायस्व परित्रायस्व ।]

(इति पादयो पतति)

(नेपथ्ये) अज्जचालुदत्त मुञ्च मुञ्च । वावादेम्ह एदम् । [आर्यचारुदत्त मुञ्च मुञ्च । व्यापादयामैतम् ।]

शकारः—(चारुदत्त प्रति) भो अशलणशलणे पलित्ताआहि । [भो अशरणशरण परित्रायस्व ।]

चारुदत्त —(सानुकम्पम्) अहह अभयमभयं शरणागतस्य ।

Sakāra —Oh wonder !

[Although] gone so far away, like a donkey unrestrained, have I been indeed brought [back here] bound, like another ill mannered [or, rabid] dog (53)

(*Looking to the quarters*) Here on all sides, is the hemming in of the king's brother in law ! So, whom now shall I, helpless [that I am], approach for protection ? (*Thinking*) All right, I shall go right to him [who is] affectionate towards those who approach [him] for protection (*Approaching*) Noble Cārudatta, help, help [*Falls at h s feet*

(*Behind the curtain*) Noble Cārudatta, leave [him] leave. Let us kill him

Sakāra —(*To Cārudatta*) O [you] shelter for the shelterless ! Save [me]

Cārudatta —(*Compassionately*) Alas Freedom from fear, freedom from fear to [you] who have approached for protection [I promise] !

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१ . यामैतम् ।

शर्विलक —(सावेगम्) अः अपनीयतामयं चारुदत्तपार्श्वात् । (चारुदत्त प्रति) ननूच्यतां किमस्य पापस्यानुष्ठीयतामिति ।

आकर्षन्तु सुबद्धेनं श्वभिः संखाद्यतामथ ।
शूले वा तिष्ठतामेष पाट्यतां क्रकचेन वा ॥ ५४ ॥

चारुदत्तः—किमहं यद्ब्रवीमि तत्क्रियते ।

शर्विलक —कोऽत्र संदेहः ।

शकार —भट्टालआ चालुदत्त शलणागदे म्हि । ता पलित्ताआहि [1] पलित्ताआहि । जं तुए शलिशं तं कलेहि । पुणो ण ईदिशं कलिश्शम् । [भट्टारक चारुदत्त शरणागतोऽस्मि । तत्परित्रायस्व परित्रायस्व । यत्तव सदृशं तत्कुरु । पुनर्नेदृशं करिष्यामि ।]

(नेपथ्ये) पौरा वावादेध । किंणिमित्तं पादकी जीवावीअदि । [पौरा व्यापादयत । किंनिमित्तं पातकी जीव्यते ।]

(वसन्तसेना वध्यमालां चारुदत्तस्य कण्ठादपनीय शकारस्योपरि क्षिपति)

शकार —गब्भदाशीधीए पशीद पशीद । ण उण मालइश्शम् । ता पलित्ताआहि । [गर्भदासीपुत्रि प्रसीद प्रसीद । न पुनर्मारयिष्यामि । तत्परित्रायस्व ।]

Sarvilaka —(*Vehemently*) Oh ! Let him be removed from near Carudatta (*To* Carudatta) I say, please tell,—what should be done with this sinner

Should they drag him away, after being tightly bound ? And should he be devoured by the dogs ? Or, should he stay on the stake [impaled] ? Or, should he be sawed down with a saw ? (54)

Cārudatta —Would what I say, be done ?

Sarvilaka —What doubt, here ?

Sakāra —Master, Carudatta ! I have approached [you] for protection So, save [me] save Do what becomes you I shall not act in such a way again

(*Behind the curtain*) Citizens, kill [or, lynch him] What for is the criminal to live ?

[Vasantasenā, *removing the garland, the emblem of the condemned person, from* Carudatta's *neck, throws it on* Sakara

Sakara —[O] daughter of the slave-by birth, be pleased, be pleased I shall not again kill [you] So, save [me]

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१ पिदाता ।

१२ शर्विलक—अरे रे अपनयत । आर्यचारुदत्त आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् ।]

चारुदत्त—किमहं यद्ब्रवीमि तत्क्रियते ।

१५ शर्विलक—कोऽत्र सन्देहः ।

चारुदत्त—सत्यम् ।

शर्विलक—सत्यम् ।

१८ चारुदत्त—यद्येव शीघ्रमयम्

शर्विलक—किं हन्यताम् ।

चारुदत्त—नहि नहि । मुच्यताम् ।

२१ शर्विलक—किमर्थम् ।

चारुदत्त—शत्रु कृतापराधः शरणमुपेत्य पादयो पतितः ।
शस्त्रेण न हन्तव्य

शर्विलक—एवम् । तर्हि श्वभि खाद्यताम् ।

चारुदत्त—नहि । उपकारहतस्तु कर्तव्य ॥ ५५ ॥

शर्विलक—अहा आश्चर्यम् । किं करोमि । वदत्वार्य. ।

Sarvilaka —O you, remove [him] Noble Carudatta, please order—what should be done with this sinner

Carudatta —Would what I say, be done ?

Sarvilaka —What doubt here ?

Cārudatta — True ?

Sarvilaka —True

Carudatta —If so quickly [let] this one

Sarvilaka —What be killed ?

Cārudatta —No, not at all—be released !

Sarvilaka —What for ?

Cārudatta —

An enemy [although] committing an offence, fallen on the feet having sought protection, should not be killed with a weapon

Sarvilaka —All right then—should be devoured by dogs ?

Cārudatta —Not indeed —

should be made one killed by obligations ! (55)

Sarvilaka —Oh, wonder ! What shall I do ? Let the noble one speak out

चारुदत्त —तन्मुच्यताम् ।

शर्विलक —मुक्तो भवतु ।

शकार —हीमादिके। पच्चुज्जीविदे म्हि। [आश्चर्यम्। प्रत्युज्जीवितोऽस्मि।]

(इति पुरुषै सह निष्क्रान्त) (नेपथ्ये कलकल)

(पुनर्नेपथ्ये) एसा अज्जचालुदत्तस्स वहुआ अज्जा धूदा पदे वसणञ्चले विलग्गन्त दारअ आक्खिवन्ती बाप्फभरिदणअणेहि जणेहि णिवारिज्जमाणा पज्जलिदे पावए पविसदि। [एषायचारुदत्तस्य वधूरार्या धूता पदे वसनाञ्चले विलग्नन्तम् दारकमाक्षिपन्ती बाष्पभरितनयनैर्जनैर्निवार्यमाणा प्रज्वलिते पावके प्रविशति ।]

शर्विलक —(आकर्ण्य नेपथ्याभिमुखमवलोक्य) कथ चन्दनक । चन्दनक किमेतत् ।

चन्दनक —(प्रविश्य) किं ण पेक्खदि अज्जो । महाराअप्पासाद दक्खिणेण महन्तो जणसमद्दो वट्टदि । (एषा इत्यादि पुन पठति) कधिदं अ मए तीए जधा— अज्जे मा साहस करेहि । जीवदि अज्जचारुदत्तो त्ति । परतु दुक्खवावुडदाए को सुणेदि को पत्तिआएदि । [किं न पश्यत्यार्य । महाराजप्रासाद दक्षिणेन महाञ्जनसमर्दो वर्तते । कथित च मया तस्यै यथा—आर्ये मा साहस कुरुष्व । जीवत्यार्यचारुदत्त इति परतु दु खव्यापृततया क शृणोति क प्रत्ययते ।]

Carudatta —So let [him] be set free

Sarvilaka —Let [him] be free

Sakāra —Wonderful I have been restored to life

[*Exit with the guards*

[*A confused noise behind the curtain*

(*Again behind the curtain*) Here is the noble Dhuta, wife of the noble Carudatta, pulling away the son clinging to [her] feet [and] the hem of [her] garment entering into the blazing fire, [though] being warded off by people with [their] eyes filled with tears

Sarvilaka —(*Listening, looking towards the curtain*) How ' Candanaka [has come] ' Candanaka what [is] this

(*Entering*) **Candanaka** —What Does not the noble one see ? There is, to the south of the King's palace a huge concourse of the people (*Repeats* ' *Here etc again*) And I [actually] told her thus—' Lady do not do [this] rash deed The noble Cārudatta does live But owing to being overcome with grief who listens who believes ?

चारुदत्त —(सोद्वेगम्) हा प्रिये जीवत्यपि मयि किमेतद्व्यवसितम् । (ऊर्ध्वमवलोक्य नि:श्वस्य च)

न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यद्यपि ।
उचितं तथापि परलोकसुखं न पतिव्रते त्वं विहाय पतिम् ॥ ५६ ॥

(इति मोहमुपगतः)

शर्विलक —अहो प्रमादः ।

त्वरया सर्पणं तत्र मोहमार्योऽत्र चागतः ।
हा धिक्प्रयत्नवैफल्यं दृश्यते सर्वतोमुखम् ॥ ५७ ॥

वसन्तसेना—समस्ससिदु अज्जो । तत्त गदुअ जीवावेदु अज्जाम् । अण्णधा अधीरत्तणेण अणत्थो सभावीअदि । [समाश्वसित्वार्य । तत्र गत्वा जीव-
३ यत्वार्याम् । अन्यथाधीरत्वेनानर्थः सभाव्यते ।]

चारुदत्त —(समाश्वस्य सहसोत्थाय) हा प्रिये क्वासि । देहि मे प्रतिवचनम् ।

Cārudatta —(*Despondently*) Alas ! Beloved ! Even though I am alive what is this determined upon [by you] ? (*Looking*
२ *upwards and sighing heavily*)

> Even though your doings [O you] of charming [or noble] behaviour are not worthy of association [that is, are too noble to be associated] with [lit stay on] the earth region still, enjoyment in the other world [that is heaven] [O] chaste one [is] not proper on your part leaving [your] husband [on the earth] ! (56)

[*Faints away*

Śarvilaka —Oh, the disaster !

Proceeding there hastily [is absolutely necessary [here has the noble one got into a swoon. Alas ! Fie Fruitlessness of efforts is [to be] seen on all sides [lit facing everywhere] ! (57)

Vasantasena —Be comforted noble one Going there, you should make the noble lady live Otherwise owing to hasty action [on her part] a disaster would possibly result

Cārudatta —(*Recovering getting up suddenly*) Alas ! Beloved, where are you ? Give me a reply

चन्दनकः—इदो इदो अज्जो । [इत इत आर्यः] (इति सर्वे परिक्रामन्ति)

(ततः प्रविशति यथानिर्दिष्टा धूता चेलाञ्चलमाकर्षन्विदूषकेणानुगम्यमानो रोहसेनो रदनिका च)

धूता—(सास्रम्) जाद मुञ्चेहि मम् । मा विग्घं करेहि । भीआमि अज्जउत्तस्स अमङ्गलाकण्णणादो । [जात मुञ्च माम् । मा विघ्नं कुरुष्व । बिभेम्यार्यपुत्रस्यामङ्गलाकर्णनात् ।] (इत्युत्थायाञ्चलमाकृष्य पावकाभिमुखं परिक्रामति)

रोहसेनः—माद अज्जए पडिवालेहि मम् । तुए विणा ण सक्कुणोमि जीविदं धारेदुम् । [मातरार्ये प्रतिपालय माम् । त्वया विना न शक्नोमि जीवितं धर्तुम् ।] (इति त्वरितमुपसृत्य पुनरञ्चलं गृह्णाति)

विदूषकः—भोदीए दाव बम्हणीए भिण्णत्तणेण चिदाधिरोहणं पावं उदाहरन्ति रिसीओ [भवत्यास्तावद्ब्राह्मण्या भिन्नत्वेन चिताधिरोहणं पापमुदाहरन्ति ऋषयः]

धूता—वरं पावाचरणं । ण उण अज्जउत्तस्स अमङ्गलाकण्णणम् । [वरं पापाचरणम् । न पुनरार्यपुत्रस्यामङ्गलाकर्णनम् ।]

शर्विलकः—(पुरोऽवलोक्य) आसन्नहुतवहार्या । तत्त्वर्यतां त्वर्यताम् । (चारुदत्तस्त्वरितं परिक्रामति)

Candanaka—This way, this way, sir [*All move about*

(*Then enter* Dhūtā *as described,* Rohasena *dragging the skirts of her garment, being followed by* Vidūṣaka, *and* Radanikā)

Dhūtā—(*With tears*) Darling, leave me Do not put any obstacle [in my way] I am afraid of hearing the inauspicious news about my Lord. [*Rising up, snatching away her skirts, moves about towards the fire*

Rohasena—Mother, Madam, wait for me. I can not remain alive [lit bear life] without you. [*Approaching quickly, again holds her skirts*

Vidūṣaka—In the case of you, a Brāhmaṇa woman, for the matter of that, the sages declare mounting the funeral fire separately [or, independently, without the husband's body] a sin.

Dhūtā—Better committing [that] sin, but not hearing inauspicious news about my Lord '

Sarvilaka—(*Looking in front*) The noble lady is quite near the fire. So, make haste, make haste '

[Cārudatta *moves about in haste*

धूता—रअणिए अवलम्ब दारअम् । जाव अह समीहिद करेमि । [रद- निके अवलम्बस्व दारकम् । यावदहं समीहितं करोमि ।]

चेटी—(सकरुणम्) अह पि जधोवदेसिणिम्हि भट्टिणीए । [अहमपि यथोपदेशिन्यस्मि भट्टिन्या ।]

धूता—(विदूषकमवलोक्य) अज्जो दाव अवलम्बेदु [आर्यस्तावदवलम्बताम् ।]

विदूषक —(सावेगम्) समीहिदसिद्धिए पउत्तेण बम्हणो अग्गदो कादव्वो । अदो भोदीए अहं अग्गणी होमि । [समीहितसिद्ध्यै प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्य । अतो भवत्या अहमग्रणीर्भवामि ।]

धूता—कध पच्चादिट्ठम्हि दुवेहि । (बालकमालिङ्गय) जाद तुम ज्जेव पज्जवट्ठावेहि अत्ताण अम्हाण तिलोदअदाणाअ । अदिक्कन्ते किं मणोरहेहिं । (सनिःश्वासम्) ण क्खु अज्जउत्तो तुम पज्जवट्ठाविस्सदि । [कथ प्रत्यादिष्टास्मि द्वाभ्याम् । जात त्वमेव पर्यवस्थापयात्मानमस्माकं तिलोदकदानाय । अतिक्रान्ते किं मनोरथैः । न खल्वार्यपुत्रस्त्वां पर्यवस्थापयिष्यति ।]

चारुदत्त —(आकर्ण्य सहसोपसृत्य) अहमेव पर्यवस्थापयामि बालिशम् । (इति बालकं बाहुभ्यामुत्थाप्य वक्षस्यालिङ्गति)

Dhūta —Radanikā take hold of the boy, while I carry out [my] desire

Ceṭī —(*Piteously*) I too would be acting as instructed by [the actual example of my] Mistress.

Dhūta —(*Looking to* Vidusaka) May the noble one hold [or, take care of him] for the matter of that

Vidusaka —(*In a flurry*) A Brāhmana should be given precedence [lit placed at the head or in front] *by one starting* action for the accomplishment of the desired object So, I shall be going ahead of you [in this matter]

Dhūta —How, I have been repudiated by both of them ! (*Embracing the boy*) Darling do you alone look after yourself, for [the purpose of] offering libations of sesamum water to us ! What [use] of [that is entertaining] desires when [the object has] gone beyond reach ! (*Sighing*) My Lord can not indeed look after you !

Carudatta —(*Listening suddenly approaching*) I alone would be taking care of [my] boy [*Lifting up the boy with his arms embraces him by the bosom*

१ धूता—(विलोक्य) अम्हहे । अज्जउत्तस्स ज्जेव सरसजाओ । (पुनर्निपुण निरूप्य सहर्षम्) दिट्ठिआ अज्जउत्तो ज्जेव एसो । पिअ मे पिअम् । [आश्चर्यम् । आर्यपुत्रस्यैव स्वरसयोग । दिष्ट्यार्यपुत्र एवेष । प्रिय मे प्रियम् ।] ३६

बालक—(विलोक्य सहर्षम्) अम्मो । आवुक्को म परिस्सजदि । (धूता प्रति) अज्जए वड्ढीआसि । आवुक्को ज्जेव म पज्जवट्ठावेदि । [आश्चर्यम् । तातो मा परिष्वजति । आर्ये वर्धसे । तात एव मा पर्यवस्थापयति ।] (इति प्रत्यालिङ्गति) ३९

चारुदत्त—(धूता प्रति) ४२

हा प्रेयसि प्रेयसि विद्यमाने कोऽयं कठोरो व्यवसाय आसीत् ।
अम्भोजिनी लोचनमुद्रणं किं भानावनस्तगमिते करोति ॥ ५८ ॥

धूता—अज्जउत्त अदो ज्जेव सा अचेतणत्ति चुम्बीआदि । [आर्यपुत्र अतएव साचेतनेति चुम्ब्यते ।]

विदूषक—(दृष्ट्वा सहर्षम्) ही ही मा एदेहि ज्जेव अच्छीहि पिअवअस्सो पेक्खीअदि । अहो सदीए पहावो जदो जलणप्पवेशव्ववसाएण ज्जेव पिअसमागम पाविदा । (चारुदत्त प्रति) जेदु जेदु पिअवअस्सो । [आश्चर्य भो एताभ्यामेवाक्षिभ्या प्रियवयस्य प्रेक्ष्यते । अहो सत्या प्रभाव यतो ज्वलनप्रवेशव्यवसायेनैव प्रियसमागम प्रापिता । जयतु जयतु प्रियवयस्य ।] ६

Dhūta—(*Seeing*) O wonder [This is] a voice of my Lord himself! (*Again carefully scrutinising with joy*) Luckily, it [is] my Lord himself Very agreeable to me very agreeable

Bālaka—(*Beholding with joy*) Wonder Papa is embracing me! (*To* Dhūta) Mamma you are prospering Papa himself would be looking after me [*Embraces in return*

Cārudatta—(*To* Dhūta)

Alas! Beloved When [your] beloved [husband] was [actually] alive what [or how] was this cruel determination [on your part]? Does the [sun] lotus-creeper effect the closing of the eyes [the lotus petals] while the sun is [still] not gone to set? (58)

Dhūta—My Lord for that very reason she is kissed because it animate

Vidūṣaka—(*Seeing with joy*) Ha Ha Oh! [My] dear friend is being seen [by me] with these very eyes! Oh the power of a chaste wife In that merely by the determination to enter into the fire she has secured union with [her] dear husband (*To* Cārudatta) Victory victory to [my] dear friend

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१ उचीआदि ।

चारुदत्त —एहि मैत्रेय । (इत्यालिङ्गति)

चेटी—अहो सविधाणअम् । अज्ज वन्दामि । [अहो सविधानकम् । आर्य वन्दे ।] (इति चारुदत्तस्य पादयो पतति)

चारुदत्त —(पृष्ठे करं दत्त्वा) रदनिके उत्तिष्ठ । (इत्युत्थापयति)

धूता—(वसन्तसेना दृष्ट्वा) दिट्ठिआ कुसलिणी बहिणिआ । [दिष्ट्या कुशलिनी भगिनी ।]

वसन्तसेना—अहुणा कुसलिणी सवुत्तम्हि । [अधुना कुशलिनी संवृत्तास्मि ।] (इत्यन्योन्यमालिङ्गतः)

शर्विलक —दिष्ट्या जीवितसुहृद्वर्ग आर्य ।

चारुदत्त —युष्मत्प्रसादेन ।

शर्विलक —आर्य वसन्तसेने परितुष्टो राजा भवतीं वधूशब्देनानुगृह्णाति ।

वसन्तसेना—अज्ज कदत्थम्हि । [आर्य कृतार्थास्मि ।]

शर्विलक —(वसन्तसेनामवगुण्ठ्य चारुदत्त प्रति) आर्य किमस्य भिक्षोः क्रियताम् ।

Carudatta —Come on Maitreya ! [*Embraces him*

Ceti —Oh the wonderful set of circumstances ! Sir, I salute [you] [*Falls at* Carudatta's *feet*

Carudatta —(*Patting her on the back*) Radanikā, rise up [*Helps her to get up*

Dhūta —(*Seeing* Vasantasenā) Thank God ! [My] sister [is] hale and hearty

Vasantasena —*Now* I have become hale and hearty [*They embrace each other*

Sarvilaka —Luckily the noble one has the [whole] circle of [his] friends alive [and safe]

Carudatta —Through your favour !

Sarvilaka —Lady, Vasantasenā, the King highly pleased [with you] favours you with the title of 'Vadhu' [a law fully wedded wife]

Vasantasena —Sir, I have [now] all my desires fulfilled.

Sarvilaka —(*Putting the veil on* Vasantasenā *to* Cārudatta) Sir what should be done with this Bhiksu ?

चारुदत्त —भिक्षो किं तव बहुमतम् ।

भिक्षु —इम ईदिशं अणिच्चत्तणं पेक्खिअ दिउणतले मे पव्वज्जाए बहुमाणे सवुत्ते। [इमामीदृशामनित्यतां प्रेक्ष्य द्विगुणतरो मम प्रव्रज्याया बहुमान सवृत्त ।] २८

चारुदत्त —सखे दृढोऽस्य निश्चय । तत्पृथिव्या सर्वविहारेषु कुलपतिरयं क्रियताम् ।

शर्विलक —यथाहार्यः । २९

भिक्षु —पिअं णो पिअं। [प्रियं नः प्रियम् ।]

वसन्तसेना—सपद जीवाविदम्हि। [साम्प्रत जीवापितास्मि ।]

शर्विलक —स्थावरकस्य किं क्रियताम् । ३०

चारुदत्त —सुवृत्त अदासो भवतु । ते चाण्डाला सर्वचाण्डालानामधिपतयो भवन्तु । चन्दनक पृथिव्यां दण्डपालको भवतु । तस्य राष्ट्रियश्यालस्य यथैव क्रिया पूर्वमासीत् वर्तमाने तथैवास्यास्तु । ३१

शर्विलक —एव यथाहार्य । एतमेन मुञ्च मुञ्च । व्यापादयामि ।

Carudatta —Bhiksu what is most desired by you ?

Bhiksu —Seeing this transitoriness of such kind [of earthly objects] my high regard for renunciation has become doubly strengthened

Carudatta —Friend [quite] fixed [is] his determination ! So let him be made the Chief monk [Archbishop] over all convents in the country [lit on the earth]

Sarvilaka —As the noble one says

Bhiksu —Very aggreeable to us very aggreeable

Vasantasena —Now I have been [fully] restored to life

Sarvilaka —What should be done with Sthavaraka ?

Carudatta —Let him of excellent conduct be freed from bondage Let those Candālas be the Chiefs of all Candalas ! Let Candanaka be the Chief of the Police in the [whole] country Whatever status was there formerly for the King s brother in law let the same be there even in the present

Sarvilaka —[It would be] thus as the noble one says. But [still] leave him [Sakāra alone] leave I [want to] kill [him]

चारुदत्त — अभयं शरणागतस्य। (शत्रु कृतापराध. (१०५५) इत्यादि
३६ पठति)

शर्विलक — तदुच्यतां किं ते भूयः प्रियं करोमि।

चारुदत्त — अतः परमपि प्रियमस्ति।

लब्धा चारित्रशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्तः
प्रोत्खातारातिमूलः प्रियसुहृदचलामार्यकः शास्ति राजा।
प्राप्ता भूयः प्रियेयं प्रियसुहृदि भवान्संगतो मे वयस्यो
लभ्यं किं चातिरिक्तं यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५९ ॥

कांश्चित्तुच्छयति प्रपूरयति वा कांश्चिन्नयत्युन्नतिं
कांश्चित्पातविधौ करोति च पुनः कांश्चिन्नयत्याकुलान्।
अन्योन्यं प्रतिपक्षसंहतिमिमां लोकस्थितिं बोधय-
न्नेष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः ॥ ६० ॥

तथापीदमस्तु (भरतवाक्यम्)

Cārudatta —Freedom from fear to him who has approached for protection [*Repeats An enemy [although] offending etc X-55*

Sarvilaka —Then speak out, what further very agreeable thing I should do to you

Carudatta —Is there any further very agreeable thing than this?

The clearing off of [my] character has been accomplished, this enemy too fallen at [my] feet has been set free [my] dear friend Āryaka who has exterminated the [very] roots of [his] enemies, rules over the earth [as] king this beloved has been again secured you united with [my] dear friend [Āryaka] [have now become] my friend, what else [beyond this] remains to be secured, which I should be now asking you for? (59)

It empties or fills up some it elevates some and makes some undergo falling down, and makes some anxious, [thus] making [all] realise this state of things in the world, the mutual union of opposites, here does fate indulge in sport, attached to the maxim of the 'well-machine and buckets'! (60)

Still let there be this—

(*The concluding Benediction by the Actors*)

क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसम्पन्नसस्या
पर्जन्यः कालवर्षी सकलजनमनोनन्दिनो वान्तु वाताः ।
मोदन्तां जन्मभाजः सततमभिमता ब्राह्मणाः सन्तु सन्तः
श्रीमन्तः पान्तु पृथ्वीं प्रशमितरिपवो धर्मनिष्ठाश्च भूपाः ॥ ६१ ॥

(इति निष्क्रान्ताः सर्वे)

इति संहारो नाम दशमोऽङ्कः ।

समाप्तं मृच्छकटिकम् ।

May cows be abounding in milk may the earth have crops thriving in every way may rain be falling at proper times may winds blow on, delighting the minds of all people, may [all] creatures be greatly delighted [or, happy], the Brāhmanas always respected, may good men be endowed with wealth and may kings protect the earth, with [their] enemies subjugated and devoted to righteousness [or, piety]! (61)

[*Exeunt Omnes*

Here ends the Tenth Act called Saṁhāra [Winding up]

Here ends [the play] Mṛcchakaṭika [The Clay-cart]

NOTES

The Mrcchakatika opens with two verses for its Nāndī (नन्दन्ति देवता अस्याम् अनया वा, or नन्दयतीति) which is therefore अष्टपदा (if we understand पद to mean 'a line' or 'a quarter of a verse'). For the definition of the term Nāndī, see Appendix A

(1) CONSTRUE पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानोः, अन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य, आत्मनि आत्मानम् एव तत्त्वदृष्ट्या व्यपगतकरणं पश्यतः शम्भोः, शून्येक्षणघटितलयब्रह्मलग्नः समाधिः वः पातु। (शार्दूलविक्रीडितम्)

पर्यङ्के ग्रन्थिबन्धेन द्विगुणितानां भुजगानाम् आश्लेषेण संवीते जानुनी यस्य ; अन्तः प्राणानाम् अवरोधेन व्युपरतं सकलं ज्ञानं तेन (or, येन तानि) रुद्धानि इन्द्रियाणि यस्य ; विशेषेण अपगतं करणं यथा स्यात्तथा, शून्येन ईक्षणेन घटितः यः लयः तेन ब्रह्मणि लग्नः. This verse describes the Samadhi or state of profound meditation on the Highest Self, when the Ātman is realised within oneself, with the distinction between ज्ञातृ, ज्ञान and ज्ञेय being completely obliterated. (This is the निर्विकल्पक समाधि, the highest stage; in the सविकल्पक समाधि, the knower retains the consciousness that he is the perceiver etc The expressions आत्मानमेव and तत्त्वदृष्ट्या in the third line, and शून्येक्षण in the fourth line, clearly point out that it is the निर्विकल्पक समाधि that is referred to here) Naturally enough, in the Samādhi state, the sense-organs which enable one to perceive the external world, cease to function, so also the five vital airs or prānas and the अन्तःकरण The Yogasāstra recommends different postures or आसनs to enable one to concentrate one's mind on the Highest, with ease and comfort. And it is only after a long patient practice of these, coupled with the observance of various rules and regulations regarding the conduct of body and mind, that one is able to reach the stage of Samādhi (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा and ध्यान,—these seven Angas or means of attaining Yoga, have to be mastered, before Samādhi, the last step of the ladder is reached). पर्यङ्क..., Kālidāsa in his Kumāra (III. 45, 48 and 50) describes Siva's Samādhi in a similar strain (Read, पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसम्। 'उत्तानपाणिद्वयसंनिवेशात्प्रफुल्लराजीवमिवाङ्कमध्ये ॥'), Siva was sitting with his legs on his thighs (somewhat like the position 'sitting load' in musketry practices), the upper part of the body

being straight and erect, and the hands placed on the lap This is what is technically called a पर्यङ्क or वीरासन which is described as एक पादमथैकस्मिन् विन्यस्योरुणि संस्थितम् । इतरस्मिंस्तथा चोरु वीरासनमुदाहृतम् ॥ (वसिष्ठ) Siva also wears serpents as ornaments over his person In the पर्यङ्क posture the भुजगाश्लेष would naturally be द्विगुणित and would be covering up the knees Some take पर्यङ्क to mean the योगपट्टक which is described as पृष्ठजान्वो समायोगे वस्त्र वलयबद्ध दृढम् । परिवेष्ट्य यदूर्ध्वजुस्तिष्ठेत्तद्योगपट्टकम् ॥ But then द्विगुणित loses much of its force as going with भुजग, and the knees could hardly be said to be covered up by the योगपट्टक, which is tied below the knee, going round the back One commentator explains as follows—पर्यङ्कस्य साधारण-खट्वाया यथा पादे सह तिर्यग्दण्डाना संयोगस्थले यो बन्धो बन्धनरज्जु तद्वत् एतेन यथा पादै सह तिर्यग्दण्डाना संनिवेशे द्विगुणितरज्जुभिर्निबद्धतया उपरि गुरुतरभारपातेऽपि खट्वाया स्खलन न सभवति तथा सर्पेण जानुयुगलस्य द्दढबद्धतया एकभावेन सदीर्घकाल-मप्युपविष्टस्य कदाचिदसहत्वादलक्षितभावेन पद्मासनस्य स्खलन न संभवतीति दर्शितम् This hardly seems satisfactory अन्त Cf अन्तश्चराणा मरुता निरोधान्निवातनिष्कम्पमिव प्रदीपम् । (*Kumara III 48*) The प्राणs are five, हृदि प्राणो गुदेऽपान समानो नाभिसंस्थित । उदान कण्ठदेशस्थो व्यान सर्वशरीरग ॥ (कचित्तु नागकूर्मकृकलदेवदत्तधनञ्जयाख्या पञ्चान्ये वायव सन्तीति वदन्ति । तत्र नाग उद्गिरणकर । कूर्म उन्मीलनकर । कृकल क्षुत्कर । देवदत्तो जृम्भणकर । धनञ्जय पोषणकर । Vedantasāra) In a Samadhi the vital airs cease to function and the body remains absolutely steady, the same is the case with the Indriyas (cf मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् । Kumara III 50, the नवद्वारs are नयनश्रवणे द्वे द्वे नासिके वदन तथा । पायूपस्थौ च देहेऽस्मिन् नवद्वाराणि देहिनाम् ॥) which are eleven, five ज्ञानेन्द्रियs (eye, ear, nose tongue and touch) mind, and five कर्मेन्द्रियs, here the five ज्ञानेन्द्रियs are meant In order to realise the Paramātman, a person must look inwards, the Indriyas all look outwards and so the knowledge of the Ātman can never be had from them (पराञ्चि खानि व्यतृणत्स्वयंभूस्तस्मात् पराङ् पश्यति नान्तरात्मन्) The mind has therefore to be withdrawn from the senses and concentrated on the self in the हृदयाकाश or the दहराकाश आत्मन्या Cf यमक्षर वेदविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥ Kumara III 50, यत्रोपरमते चित्त निरुद्ध योगसेवया । यत्र चैवात्मनात्मान पश्यन्नात्मनि तुष्यति ॥ Gita VI 20 व्यपगतानि करणानि यथा तथा व्यपगतकरण goes with पश्यत आत्मसाक्षात्कार or self realisation does not require any करणs or means for its production because all the करणs cease to function at that time; hence, only तत्त्वदृष्टि can be responsible for any 'seeing' effected, in the form of अहं ब्रह्मास्मि शून्य , लय is एकताननाप्रवाह or complete

absorption the ईश्वर is शून्य because it ignores the whole of the external phenomena

(2) The poet praises in this verse the कण्ठ of Siva नीलकण्ठ is an epithet of Siva on account of the नील colour of his कण्ठ which was the result of his drinking the Halahala poison, one of the fourteen 'jewels' churned out of the ocean by the gods and the demons. The other jewels such as लक्ष्मी कौस्तुभ पारिजात etc were readily taken possession of by the big gods Visnu and others no one however volunteered to take the poison Siva took it and had to keep the moon on his head to allay the burning effect of the poison, which however did succeed in making his कण्ठ नील or dark A water cloud is also dark-coloured गौरी—an epithet of Parvati (यागाग्निदग्धदहा सा पुनर्जाता हिमालये । शङ्खेन्दुकुन्दधवला तता गौरी तु सा स्मृता ॥) Her hand is compared to विद्युल्लेखा, the common property being 'brilliance or splendour'

Bharata lays down that the Nandi should be Kavyarthasucaka, that is it should be suggestive of the plot of the play This is not always the case, but commentators often make very fantastic efforts to make the Nandi of a play suggest some incidents in it by hook or crook The first verse of the present Nandi can hardly be made to be Kavyarthasucaka, in the second verse, Gauri and Nilakantha can be said to suggest Vasantasena and Carudatta, and the expressions श्यामाम्बुद and विद्युल्लता suggest that their meeting is going to take place in thunder, lightning and in rain! I 2 1—नान्द्यन्ते सूत्रधारः—The Nandi is the concluding prayer of the Purvaranga, an elaborate religious ceremony performed to appease the stage-deity, before the actual representation of the play commenced. In practice, the Purvaranga came to be abridged a good deal only the Nandi being religiously performed The Sutradhara recites the Nandi, and then either he himself or the Sthapaka (an actor similar to him) carries on the Prologue to the play No stage direction is given before the Nandi, because the play proper commences after it and because the Mangala sloka should have nothing whatsoever preceding it सूत्रधार—The Manager who holds as it were the threads of the play in his hands (सूत्रं धारयतीति नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम्) The name appears to have been derived from that of an exhibitor of dolls and paper figures, exhibitions of which seem to have preceded dramatic representations which

were evolved out of them परिषद्—the assembly, the audience, possessing according to the Natyasastra, the following qualifications अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः । त्यक्तदोषोऽनुरागी च स नाट्ये प्रेक्षकः स्मृतः । यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च । दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ॥ XVII 51-52 अलं परिश्रमेण—The stock expression is अलमतिविस्तरेण The विस्तर or परिश्रम refers not to the extent of the Nandi but to that of the whole Purvaranga, hence we find this expression used even in the Uttararamacarita which has a single small verse for its Nandi I 2 2—आर्यमिश्रान्—मिश्र is an honorific affix. An आर्य is thus described—कर्तव्यमाचरन् काममकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः ॥ Or कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्रोह इति यत्रैतत्तमार्यं संप्रचक्षते ॥ मृच्छकटिकम्—This can be interpreted in two ways—(1) मृद् शकटिका, or मृदा निर्मिता शकटिका—a *toy cart* made of earth This word is then metaphorically identified with the play, the identification being based upon प्रतिपाद्यप्रतिपादकभाव It thus becomes an adjective to प्रकरण, and so we get the neuter form मृच्छकटिकम् The adjective मृच्छकटिकम् again is to be understood as a noun in the sense of the play of that name according to Vāmana's dictum विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ । Or (2) मृच्छकटिका अस्ति यस्मिन् तत् (a case of व्यधिकरणबहुव्रीहि compound) Though the play contains various other matters the name is to be justified according to the maxim प्राधान्येन व्यपदेशा भवन्ति (See Introduction for the appropriateness of the name मृच्छकटिक) I 2 3—प्रकरणम्—See Introduction

(3) द्विरदगति (द्वौ रदौ यस्य स द्विरद an *elephant*) *or* द्विरदेषु इन्द्र (the best the Lord) तस्य गतिः इव गतिः यस्य—the gait of an elephant is majestic and dignified cf धीरोद्धता नमयतीव गतिर्धरित्रीम् । Uttara VI चकोरस्य नेत्रे इव नेत्रे यस्य the eyes of the Cakora are reddish in colour and they are said to become redder still at the sight of poison In Raghu VI Indumati is addressed as चकोराक्षि शोभन विग्रह (body) यस्य A द्विज is a member of the first three castes Brāhmana Ksatriya and Vaisya who alone are entitled to the संस्कारs (जन्मना जायते शूद्रः संस्काराद् द्विज उच्यते) Here द्विज apparently means a Ksatriya कवि—एतन्कवि कविर्बुध to remove the tautology कवि should be taken in one case to mean 'author' 'scholar'

(4) This verse describes in brief, the whole career of King Sudraka. He was a well read man conversant with both religious and profane literature, arts and sciences, specially

mathematics or astronomy, and the science of training elephants He was a worshipper of Siva who cured him of some eye-disease He performed an Asvamedha sacrifice and having lived for full one hundred years and ten days, ended his life by throwing himself into the fire ऋग्वेद—*the chief Veda of the four* Vedas It contains prayers to different deities like Indra Agni Varuna etc सामवेद contains hymns mostly taken from the Rgveda, and is to be chanted or sung गणितम्—mathematics, also *astronomy and astrology* वैशिकी—वेश भवः—वेश means the abode of the courtesans and the courtesans were expected to be proficient in singing dancing etc So वैशिकी कला may mean 'fine arts in general Or वेश means 'dress and वैशिकी कला, the art of putting on dress suitable for different characters Some take वेश to refer to king अग्निवेश (the contraction being on the lines of राम for *बलराम, or भामा for सत्यभामा*) वैशिकी कला thus meaning 'the Science founded by Agnivesa' हस्तिशिक्षा—The reputed authors of works on हस्तिशिक्षा, are पालकाप्य, गौतम मृगचर्मन् and others Kalidasa in Raghu VI 27 describes the king of the Angas as having his elephants trained by the very founders of the science of हस्तिशिक्षा King Sudraka was well versed in हस्तिशिक्षा, hence the propriety of the expression परवारणबाहुयुद्धलुब्ध in the next verse शर्व is an epithet of Siva व्यपगत तिमिर यस्मात् —तिमिर, darkness, that is, ignorance, having secured the right knowledge of Ātman or तिमिर means 'the तिमिर disease which makes a man blind Sudraka had his eye-sight restored to him as a result of Siva's favour (just as the poet Mayura was cured of leprosy through the favour of the Sun, आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्, Kavyaprakasa I) अश्वमेध—A sacrifice where a horse is the sacrificial victim अश्व मध्यते अत्र Only a universal monarch could perform this sacrifice (अथ अश्वमेध इति नाम विश्वविजयिना क्षत्रियाणामूर्जस्वल सर्वक्षत्रपरिभावी महानुत्कर्षनिकष । Uttara IV) अग्निं प्रविष्ट—Sudraka seems to have ended his life by throwing himself into the *fire* (अज in Raghu VIII throws himself into the sacred waters at the confluence of the Ganges and the Sarayu) As committing suicide is forbidden by the Sastras (असुर्या नाम ते लोका अन्धेन तमसावृताः ... प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते । Uttara IV), commentators are unwilling to understand अग्निं प्रविष्ट in a literal sense According to them, the expression is to be understood metaphorically in the sense of 'died We fail to see why the

expression should not be taken literally It must be remembered that Sudraka had over-stepped the limit of a hundred years for life and after installing his son on the throne, he might have, even with Śāstric justification, thought of terminating his life voluntarily! (Read the following quotation from Mallinātha's commentary on Raghu VIII 94— अत्र पुराणवचनम्—समासक्तो भवेद्यस्तु पातकैर्महदादिभि । दुश्चिकित्स्यैर्महारोगैः पीडितो वा भवेत्तु यः ॥ स्वयं देहविनाशस्य काले प्राप्ते महामतिः । आत्मघ्नाणं वा स्वर्गादिमहाफलजिगीषया । प्रविशेज्ज्वलनं दीप्तं कुर्यादनशनं तथा ॥ एतेषामधिकारोऽस्ति नान्येषां सर्वजन्तुषु ॥ नराणामथ नारीणां सर्ववर्णेषु सर्वदा ॥) Sudraka could easily be regarded to have taken this step स्वर्गादिमहाफलजिगीषया !

(5) ककुद्—श्रेष्ठ literally means 'the hump of a bull, hence श्रेष्ठ eminent परवारणबाहुयुद्धलुब्ध—This expression can be interpreted in a number of ways—(1) परेषां (of the enemies) वारणा: तैः सह बाहुयुद्धे लुब्ध, (2) परा (powerful eminent) वारणा: तैः, in both these interpretations वारण means an 'elephant' and in view of the special mention of हस्तिशिक्षा in the last verse, it appears that the poet wants to refer to Sūdraka's daring in fighting with the elephants by his bare arms Another meaning suggested is— (3) परेषां वारणाभ्यां (वारण repelling going with बाहु) बाहुभ्यां युद्धे लुब्ध — This is unsatisfactory, as we have to divide here the expression बाहुयुद्ध समरव्यसनी who had a great partiality for battle, that is, a great warrior welcoming every opportunity to show his valour in battle

(6) अवन्तिपुरी—the modern Ujjayini, perhaps the most famous city referred to in Sanskrit literature The women of अवन्ति are described as आवन्त्य एव निपुणा सुदृशो रतकर्मणि । द्विजसार्थवाह्श्च— सार्थवाह—a leader of a caravan, a merchant Cārudatta was a Brahmana by birth, but a merchant by profession Mr Kale prefers to take the expression to mean 'a leader of the Brāhmana community and suggests that the epithet सार्थवाह was retained as a family title He says that Cārudatta was not a merchant 'because he says भैक्षेण in III 26, and not वाणिज्येन which he would have done had he been a merchant Mr Kale seems to have altogether ignored the अपि in भैक्षेणापि which completely gives his case away Cārudatta was going to have recourse to भैक्ष as a last resort and not 'because it is proper for a Brāhmana to beg' as *Mr Kale tells us It appears that owing to a series* of reverses and great gifts in charity, Cārudatta had to curtail

his expenses and business as well, and had practically retired from active business. वसन्तसेना—The names of courtesans should usually end in दत्ता or सेना (दत्तसेनान्तनामानि वेश्याना कल्पयेत् सुधी ।) Supply बभूव as the verb The reading तस्य for यस्य in the second line makes the construction easier

(7) इद—this play Mr Kale rejects this meaning on the ground that thereby the construction would be an absurd one—अस्यां च तत्कर्ता इद प्रकरण चकार But when we take इद to mean प्रकरण, अस्या च तत्कर्ता might be connected with stanza only, and stanza 7 can be understood independently We are told in this verse, that the poet in the present play has concentrated upon depicting the following four things (1) नयप्रचार (Sudraka often uses his words very loosely, and the student will come across many instances of looseness of construction as well in this play) (i) the progress of state-craft, referring to the revolution, or (ii) उपायविधान the use of various remedies, or (iii) proper course of conduct, exemplified in the doings of the hero and the heroine, (2) व्यवहारदुष्टता wrong legal procedure, as in Cārudatta's trial in Act IX व्यवहार is also used in the play in other senses, such as 'complaint', 'court of law', and 'affairs in general (3) खलस्वभाव—as exemplified in the character of Sakara (4) भवितव्यता—the miraculous escape of Carudatta and Vasantasenā from death the installation of Āryaka as king, King Palaka's murder etc.

The passage from एतत्कवि किल (I 2 3) to the end of Stanza 7, is obviously from the pen of some one other than Sudraka as the use of expressions like प्रविष्ट (Stanza 4) बभूव (Stanza 5), and चकार (Stanza 7) shows. (One commentator tries to justify the contention that these passages were written by Sudraka himself, by the argument that Sudraka being a गणितज्ञ could fortell his own death, and, so himself wrote the passages as they would be repeated by the Sutradhāra after his death This, of course, is hardly convincing) But that does not mean that the personal account about Sudraka given therein should not be regarded as a substantially faithful one I 7 1—असत्, this shows that the Sutradhāra was a music-master there so he describes the सगीतशाला as असत्सगीतशाला शून्या—This is intended to suggest the penury of the hero I 7 2—कुशीलवा actors, bards, कुत्सित शीलमस्ति एषाम् or कुशील वान्ति referring to the low morality prevalent

amongst the actors, musicians etc The word is also derived from कुश and लव, who were the first to recite the Ramayana, and were regarded as the founders of bardic poetry

(8) The house of an अपुत्र (न विद्यते पुत्र यस्य) is शून्य, void of all delight for a पुत्र is the आनन्दग्रन्थि *par excellence* (अन्त करणतत्त्वस्य दम्पत्या स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ Uttara III), and because a पुत्र prevents the father from falling into hell (पुन्नाम्नो नरकाद्यस्मात् पितरं त्रायते सुत । तस्मात् पुत्र इति प्रोक्त स्वयमेव स्वयंभुवा ॥) One who has no real friend is in a worse condition, his house is चिरशून्य (चिरं शून्यम्, blank for all time), or शून्य might mean शून्यत्व as Srinivasacarya suggests (शून्यत्वपरस्शून्यशब्द । येनाभ्युदयस्सविशेषरमणीय परे तदाऽपि न्युपरिस्वेद । तत्र सर्वत्रैव प्रीतिमात्रहृता मित्रेण विना स्वात्मैवात्मसंनिधान भाव), or the expression conveys the idea that all time is blank in the case of a person who has no सन्मित्र So that, in the case of a दरिद्र, both दश and काल and गृह are शून्य I 8 1—चिर , संगीतम्—गान वाद्य नर्तन च, the Sutradhara appears to have been employed to sing before the idol in a temple etc from early morning (Mr Kale thinks that the Sutradhāra s exhaustion was due to his taking part in the Purvaranga, but this would mean that the staging of the play started in the early morning for which there is no authority) प्रचण्डस्य दिनकरस्य (the rays of the sun in summer in a tropical country like India, are very scorching) निरणे उच्चुर्क्ं पुष्करपत्रेण तद्वत् I 8 2—खटखटायेते—खटखट इव आचरति इति खटखटायते—खटखट an onomatopoetic word and denominative from it by adding य (what we call in Marathi चुरचुरतात would be a *more correct* description of the eyes The eyes are not crackling through hunger directly this i intended to suggest the असंबद्ध talk of Sakara in the play) I 8 3—किंचित् goes with प्रातराश, where किम् is an अव्यय प्रातराश —*Something eaten in the morning*, a little food as opposed to the substantial quantity consumed at the mid day dinner I. 8 4—कार्यवशात्—because his business was with his wife who should be addressed in a language she could *understand* प्रयोगवशात्—*the* Sutradhāra is to play the role of a poverty stricken person, hence the necessity of speaking in Prakrit according to the rules of dramaturgy (कार्यतश्चोत्तमादीना कार्यो भाषाव्यतिक्रम । ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च । उत्तमस्यापि पठत प्राकृत सम्प्रयोजयेत् ॥) Candanaka (*Act VI*) and Vasantasena (*Act V etc*), though usually speaking Prakrit, are made sometimes to speak Sanskrit in the play

Characters in Sanskrit dramas are divided into three classes—उत्तम (speaking only Sanskrit, appearing never in विष्कम्भक or प्रवेशक strictly speaking, only the hero is an उत्तम character, the heroine speaking Prakrit is a नीच character), मध्यम (speaking Sanskrit and introduced also in विष्कम्भक) and नीच (all minor characters women, Vidusaka etc) The Natyasastra lays down definite rules as to which characters should speak Prakrit and the sub-divisions thereof (See Introduction) I 8 16—अविद, अविद—indeclinable meaning 'Alas' I 8 19—सविधानकम्—Turn of events, incidents etc The poet is here indirectly suggesting that the plot of the play is quite unusual (अन्यद्). The same expression is used in the Malatimadhava for the same purpose आयामि भूमि —Any one who has witnessed an Indian cooking place on the occasion of the celebration of, say, a wedding ceremony would readily see how very faithful the description in the text is Large quantities of rice were being cooked and the तण्डुलोदक (the water with which the rice is washed before being boiled) was allowed to run freely in the courtyard path (रथ्या is not the street, but just the path in the courtyard In the absence of any drainage system, all the water was allowed to run on in the open) Big लोहकटाह are used for frying purposes on such occasions, as it is rather difficult (and also dangerous) to lift them up, it is usual to drag them over the ground and the black iron of the कटाह made blacker still by the smoke and soot, leaves a very clear impression on the ground over which the कटाह are dragged, this impression corresponds to the विशेषक mark in the case of a lady (identified with the भूमि) आयामी तण्डुलोदकस्य प्रवाह यत्र सा (रथ्या), लोहकटाहस्य (Marathi कढई) परिवर्तनेन कृष्णा शारा (variegated) च, कृत विशेषक यया सा विशेषक is the ornamental painting mark on the face or forehead apparently mixed with Kasturika (so that it might be कृष्णशारा). I 8 21—तर्कि The Sutradhara could think of accounting for the change of circumstances showing great prosperity, only by supposing that some old ancestral treasure had been suddenly unearthed I 8 23—प्राणाधिकम्—प्राणेभ्य or प्राणेषु अधिकं यथा स्यात्तथा, more than what life can bear, the reading प्राणात्यय (प्राणानाम् अत्यय यथा स्यात्तथा) means the same thing ultimately The Sutradhara had never in his life seen so much food and so is wondering whether he was dreaming about the whole thing

which did not actually exist I 8 24—वर्णैः गुम्फति this and the तण्डुलादन and लोहकगृह suggest the description of Vasantasena's mansion in Act IV According to Mr Kale वर्णैः पिनष्टि refers to Sakara's attempt to crush Carudatta (who belonged to the chief of the Varnas) सुमनोभिः गुम्फति refers to the victim's garland thrown round Carudatta's neck when being conducted to the gallows' This is hardly satisfactory It is ridiculous to argue that a description of festive activities should suggest happenings in the cemetery We think that the commentator's suggestion that all this suggests the activities in Vasantasena's mansion in Act IV is more to the point (if at all any suggestion is intended by the poet) There is a similar description of his house by the Sutradhāra in Mudrārākṣasa यद्दाति चरकमिव पिनष्टि गन्धानिव मुद्रमथत स्रजो विचित्रा ॥ I 8 25—नेपथ्य—the curtain or the tiring or green room where the actors dress themselves dress' costume I 8 36—गुडन or गुडमिश्रम् ओदनम् (गूळभात in Marathi) I 8 37—रसायनम्—रसानाम् अयन lit the abode of various रसs flavoury hence highly seasoned or savoury food एव तत्र देवा this would perhaps appear as more appropriate in the mouth of the Sutradhāra as a reply when he hears that every thing he liked best was ready there for him to eat I 8 44—अभाग्य च गमिष्यसि—अनेन यस्सन्तत्पनाया प्रवृत्ताभिस्यापातादिक भाग्यानप सूच्यते। (Srinivāsacarya) I 8 45—वरण्डलम्बुक , the hopes of the Sutradhāra which were raised high up by the first speech of the Nati were dashed down to the ground by the statement that all the eatables were in the आपण and not in their house within his reach this is the idea in the passage so वरण्डलम्बुक must refer to something that can be first raised high up from its original normal position and then can be suddenly thrown far lower down If this is admitted the following four explanations of the word deserve to be rejected—(1) an over hanging or projecting wall which if raised high is sure to topple down—Apte's dictionary (2) वरण्डो दीर्घकाष्ठं तस्य लम्बुकस्तत्प्रान्तावलम्बी मृत्पात्रस्थूलः । स हि दीर्घया पानीयोद्धारं इतस्तु धाप्यायः पात्यते। पृथ्वीधर (this is what in Marathi is called ... contrivance for drawing water in villages here however the idea in ... is ignored) (3) पृथ्वीधर also says—कश्चिदाह—वरण्ड इष्टकागृह (brick house) उन्नतीकृता दीर्घा भित्तिप्रदेशास्तत्र लम्बुकाऽग्रयत्रस्थलं इष्टकामय । सोऽपि हि मयोन्नतायं इतस्तु पात्यते । अनन्तरं निपतत्यपि च। (this is practically interpretation No 1 and should be rejected for the same reason as No 2) (4) वरण्डस्य लम्बयता गवाक्षप्रकारादीनि

भित्तिमध्यगतेस्य पुराणीयस्य लम्बुक पूरणार्थं इष्टकासधान इव स हि भित्युन्मेयाद्दूर्ध्वमुरिग्य गर्तोपर्यध पात्यते—श्रीनिवासाचार्य (this is also not quite satisfactory) (5) वरण्ड also means 'a heap of grass,' so the expression simply means 'a heap of grass hanging over loosely' (Mr Kale also suggests this) We suggest one more meaning—लम्बुक should be taken to mean 'some weight hanging by a piece of string (like the ओळंबा) and वरण्ड a beam When one wants to pass the string across the beam, the लम्बुक must be thrown high up so as to allow it to fall on the other side of the beam I 8 51—पञ्चवर्णे कुसुमोपहारे शोभिता—Mr Kale suggests that the expression पञ्चवर्ण refers to the final happy issue wherein five desirable events are achieved which the poet himself has summed up in X 57—((1) लब्धा चारित्रशुद्धि (2) The discomfiture of Sakara (3) The installation of Aryaka as king, (4) The union with Vasantasena (5) The securing of friendship with Sarvilaka) Mr Kale's suggestion though ingenious is far fetched. There is nothing common to the two passages beyond the fact that the one contains the word पञ्च, and the other contains five events. Any thing can be made Karyarthasucaka in this way! I. 8 54—अभिरूप (handsome) पति येन स the व्रत by which a handsome husband is obtained. I 8 55—इहलोके भव इहलौकिक (the more correct form is ऐहलौकिक, for there should be वृद्धि of both the members of the compound as in पारलौकिक) The Sûtradhara knew well enough that he was not particularly अभिरूप, so he was rather staggered at this new fancy of his wife, and wants to know further details thereof (This must not be taken to mean that there was any possibility of divorce on the part of the Nati, this is just a private conversation between the husband and wife where such suggestions are made in a half-serious half jocular manner) किं सप्तत्येव मां परित्यज्यान्य पतिं मन्तुमिच्छसि उत जन्मान्तरविषयोऽयं सङ्कल्प इति भाव । पारलौकिक इहलोके त्वयि सति कोऽप्यन्योऽभिरूप इति भाव । अनेन वसन्तसेनया पालकपरिहारेण चारुदत्तवरण व्यञ्जितम् । (श्रीनिवासाचार्य) I 8 60—मदीयेन is emphatic The Sutradhara was relieved somewhat to find that his rival was not एहलौकिक but surely he was not prepared to aid his wife in securing even a पारलौकिक rival for him at his own expense This was certainly too much even for a henpecked husband The Sutradhara has therefore a good cause to be angry I 8 65—चूर्णवृद्ध is a variant for जूर्णवृद्ध I. 8 68—मा प्रतिमये—The Sutradhara now abuses Jurna

vṛddha and would like *him to go to hell*, as he was the real culprit, inasmuch as he had advised the Natī to observe such an expensive fast, ignoring the poverty of the Sutradhāra केशहस्त—Curly *or profuse hair* (पक्ष, पाश *and* हस्त *are* added *to* केश, giving the idea of abundance or beauty) The Prakrit कप्पिज्जन्त is usually taken to mean छेद्यमान as going with त्वा and कल्प्यमान (सज्जीक्रियमाण) as going with केशहस्त Both the वध्य and the केशहस्त are सुगन्ध (the वध्य puts on garlands of flowers see Act X; and the केशहस्त also is decked with flowers) The Sutradhara would like to see Jurnavṛddha hanged with due ceremonial The common property between केशहस्त and वध्य is that the expression कप्पिज्जन्त (in different senses) can be applied to both of them (if the reading is वध्यन्त it means वध्यमान with जूर्णवृद्ध, and वध्यमान with केशहस्त) This is how the passage is usually understood It appears to us that कप्पिज्जन्त is intended by the poet to be taken in the sense of छिद्यमान with केशहस्त as well King Palaka apparently was a thorough despot, having a strange fancy *for seeing young brides shaved off*! (It is not rare to find similar fancies on the part of some Chiefs in Indian States even now so there is nothing strange in such a *perverse conduct on the part of* King Palaka. This incidentally would account for the revolution which ended in the murder of King Palaka) दास्याःपुत्र—lit the son of a दासी or an unchaste woman, an abusive *epithet* It is an Aluk *compound* दास्याः (*the* Genitive singular of दासी) retaining its form even in the compound I 8 71—आर्यस्यैव the Natī means to say that the व्रत would make the Sutradhāra himself her अभिरूपपति I. 8 73—प्रसीद The पादपतन of the Natī removes the anger of the Sutradhara to such an extent that he is now prepared to co-operate with her in making the व्रत a success ' The quarrels between husband and wife seem to have only one end always, viz the victory of the wife I 8 74—अस्मादृशा As the Sutradhāra was a poor man and a *singer by profession* (a *गायक is regarded as an* अपाङ्क्त्य and respectable Brahmaṇas would not condescend to accept an invitation to dinner from him) the Natī knows that she could not expect a high-class Brahmana *to go to her house* so she makes the modest request that a Brahmana befitting their status should be invited No व्रत can be complete unless a Brāhmana is fed. I 8 82—धनपतिदारकान्—*the propriety of the* expression is this —As there were many rich people in Ujjayini, Brahmanas would

have plenty of invitations from them and no one would care to accept the poor Sutradhara's invitation (यदा हि दुःस्थिता भवन्ति ब्राह्मणास्तदा हि चारणादानामपि गृहेषु भोजनं कुर्वन्ति—श्रीनिवासाचार्य) I 8 83—चारुदत्तस्य मित्र As Cārudatta had not been reduced to poverty, the Sutradhara expects Maitreya to accept his invitation gladly I 8 84—अग्रणी—Maitreya would be fed first others would dine afterwards or this is a mere courteous way of inviting one to dinner I 8 88—निःसपत्नम्—having no सपत्न (rival सपत्नी (समान पति यस्या सा) इव सपत्न, the rivalry between co wives being too well known) This is added to tempt Maitreya दक्षिणापि ते—As some दक्षिणा has always to be given to a Brahmana it is difficult to see how this could influence Maitreya. If the Sutradhara had said महती दक्षिणापि it would have been a different matter From this point of view the reading दक्षिणा कापि (which can convey the idea of bigness) is preferable

I 8 93—Here end the Āmukha or the Prastavana (Prologue, see Appendix A for the definition of Prastavanā and its sub-divisions) In the Prastavanā the Sutradhāra carries on conversation with either the Nati or the Vidusaka or the Pāripārsvaka and introduces in an appropriate manner the characters in the play to the audience The Sutradhara gives some information about the dramatis as well and there his business ends. Maitreya (a character in the play) is here described as conversing with the Sutradhara before the latter leaves the stage This method of introducing a character belongs to the प्रयोगातिशय variety of Prastāvana

THE MAIN SCENE

(Carudatta a very rich merchant in Ujjayini well known for his liberality has now fallen on evil times and has been forced to live the life of a poor man. He constantly is reminded of his penniless state which makes it impossible for him to help others. His bosom friend Maitreya alone stands by him through thick and thin Cārudatta's friend Jurnavrddha sends a mantle to him by the hand of Maitreya who gives it to Carudatta when he has finished his evening worship Cārudatta asks Maitreya to offer the oblation to the Mothers and Maitreya with Radanikā (maid in the service of Carudatta) opens the side-door to go out, when all of a sudden the lamp he was carrying is extinguished

[While Carudatta was engaged in the worship of the deities, Vasantasena the most beautiful courtesan-girl in Ujjayini, while out for a walk in the evening gets separated from her maids and is pursued by Sakara, (the king's brother-in law, a vagabond and a libertine) with his satellites (Vita and Ceta) on the street Sakara knows that Vasantasena was in love with Carudatta, and that she was not likely to care for him He wants *therefore to carry her forcibly.* Vasantasena successfully dodges him for a while when she learns from Sakara that she had come near Carudatta's house. And as luck would have it, the side door was opened just at that very moment, as though to help her by Vidusaka] by Vasantasena who enters the house Vidusaka quite unaware of all this, asks Radanika to wait there till he returned after lighting the lamp again In the meanwhile, Sakara catches Radanika, mistaking her for Vasantasena. When Vidusaka returns with the lamp the mis*take is discovered Vita makes a sincere apology to Vidusaka but Sakara asks Vidusaka to tell Carudatta to* restore Vasantasena to him, on pain of life-long enmity in case of refusal In the house itself, Carudatta mistakes Vasantasena for a while, for Radanika but when Vidusaka returns with Radanika, everything is made clear Vasantasena is now desperately in love with Carudatta and requests him to keep her ornaments as a deposit, as she was harassed by ruffians like Sakara and others on their account (This was merely an excuse to be able to meet Carudatta more often) Carudatta and Maitreya escort Vasantasena to her house, and return home Maitreya being directed to look after the ornaments at night time]

I 8 106—अयृता Maitreya is contrasting his present state with what obtained when Carudatta was rich Then he, as an honoured guest used to get plenty of sweet dishes day and night, which he could eat at will and leisurely enough but now he had to live from hand to mouth being required even to seek invitations for dinner from others. I 8 107—समीहितव्यानि—the original Prakrit पच्चिदुव्वाई *may* be rendered as प्रत्येष्टव्यानि also तूलयसि—a nominal verb derived from तूल (cotton) meaning 'treating one lightly' or 'making miserable'. तुलयसि would be derived from तुला (a balance) 'to weigh *in the balance*' '*to* reduce to a wretched state' I 8 108—उद्गार is 'ढेकर' in Marathi

अशित—Cau P P. from अश् to eat. If we read अशीन it would mean the same thing ultimately (आशतम् अस्य अस्तीति) चतु शालक—a quadrangle or square with four शालाs or halls (चतस्र शाल अत्र). I 8 109—मल्लक (or मल्लक) a small cup (something like वाटी in Marathi) चित्रकर इव there were so many dishes placed in various cups to be eaten that it was impossible to do justice to all of them So what Maitreya did was that he just took with his finger a little bit from every cup and pushed them away leaving their contents almost in tact (This is generally done by rich people who are afraid to eat owing to their suffering from indigestion) He is therefore aptly compared to a चित्रकर or painter who is also surrounded with a number of cups containing different paints and who also makes use only of a little paint, here and there from the cups with his painting brush नगरचत्वरवृषभ- The Vidusaka is often compared to a bull (cf विपणिगत इव बलीवर्द आर्यगौतम Malavika IV) The वृषभ here referred to is the षण्ढ or बड्ड who is held as sacred and so allowed to roam about at will, and extraordinarily well fed It is a common sight in India to see these bulls *standing ruminating in the middle of the king s high way* quite unconcernedly as though they were the monarchs of all they surveyed रोमन्थायमान —Present participle from the verb from रोमन्थ (राग मथ्नातीति rumination) रोमन्थ वर्तयति इति रोमन्थायत I 8 111—गृहपारावत—This is also a happy simile the pigeon after wandering all over the place during the day comes back to roost at night at its abode so Vidusaka also managed to pass his time during the day somehow and came back to Carudatta's abode for rest I 8 112—सिद्धाकृतदेवकार्य—A special देवकार्य seems to have been intended here Was the mantle sent by Jurnavrddha an आहेर (*a present sent on auspicious ceremonial occasions by friends and relatives*) to Cārudatta who had started a देवकार्य ? If this view is correct the reading पट्टीकृत is certainly preferable (In Act III Carudatta s wife also refers to the रत्नपट्टी) I 8 113—चारुदत्त—Usually Maitreya speaks of चारुदत्त as आर्यचारुदत्त but there is no point in scrupulously sticking to that form of address Hence the reading आर्यचारुदत्त need not be regarded as more authoritative. मैत्रेय is the विदूषक (*for definition see Appendix A*) who is the confidant of the hero (and नर्मसचिव of the king) in a Sanskrit play He is also a pre-eminently humorous character and evokes laughter by his appearance dress and jokes mo t of which are

connected with eatables The Vidusaka in our play is the most striking type in Sanskrit literature

(9) CONSTRUE यासां मद्गृहदेहलीनां बलिः हंसैः च सारसगणैः च सपदि विलुप्तपूर्वः विरूढतृणाङ्कुरासु तासु एव सम्प्रति कीटमुखावलीढः बीजाञ्जलिः पतति। (वसन्ततिलका)

विरूढा तृणानाम् अङ्कुराः यासु कीटानां मुखैः अवलीढः Formerly the बलि was so rich both in quality and quantity that swans and Sarasas rushed in to devour it immediately it was offered but now the बलि is small in quantity and poor in quality and is eaten only by small insects and worms Carudatta had to curtail his establishment to such an extent that there were no servants even to sweep the देहलीs of the big house with the result that grass had grown on them अनुभूतविभवस्य विभवच्युतिः अतीव खेदस्थानमिति भावः (श्रीनिवासाचार्य) I 9 5—सर्वकालमित्र a very apt certificate for Maitreya who deserves it well, as would be seen from the play itself

(10) सुखं हि Cf यदुपनतं दुःखात्सुखं तद्रसवत्तरम्। निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः॥ Vikram III I 10 2—मरणाद् a stupid question The passage seems to have been put in merely to account for the next verse Strictly speaking in place of मरणात्, दारिद्र्यात् मरणाद्दारिद्र्ययोः ought to have been used, as it stands मरणात् must be taken to mean मरणमनुचिन्त्य

(11) Death is preferable to poverty for death can cause agony for a small time only while the life of a poor man is nothing but an endless misery I 11 3—प्रणयी (a suppliant प्रणय meaning request' or an affectionate person) च जने तस्मिन्, स्मशानतविभवस्य—this tells us how Carudatta had become poor क्षयः —The waning of the moon is attributed to the digits being drunk one by one by Gods and the Manes in the dark fortnight The sixteenth digit enters the plants (hence the epithet ओषधिनाथ for the moon) This idea is frequently referred to in Sanskrit literature the moon being described as one making a supreme sacrifice for the sake of creatures and hence the eagerness to see the प्रतिपच्चन्द्र in the first fortnight after his self immolation on the Amāvāsyā day Read रविमाविशते सतो क्रियायै सुधया तर्पयता पितॄन्सुरांश्च। Vikram III स्थाने भवानेकनराधिपः सन्नकिंचनत्वं मखजं व्यनक्ति। पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः॥ Raghu V The idea of the moon being drunk in this way is probably due to his identification

with the Soma drink in the Vedas (and as the Soma plant was regarded as the best of the ओषधिस the moon was also called ओषधिनाथ) Maitreya means to say that Carudatta need not bemoan his wretched state too much for his poverty was due *to his generosity and self sacrifice which are bound to command* respect from others

(12) CONSTRUE अतिशय क्षाणाथम् इति अस्मदीय गृ भ्रमन्त मधुकरा कालाय ने सजृक्तसान्द्रमदरेख वरिण कपोलम् इव परिवर्तयन्ति यत् एतत् न मा दहति। (वसन्ततिलका)

मधुस्रा सान्द्रा मदलेखा यस्य तम् when the elephants cease to put forth the ichor the bees also refrain from going to them The *elephants their temples and bees are respectively compared to* Carudatta his house and the guests दहति is more emphatic than तपति अतिथि—अतति इति one who is always on the move or न विद्यते द्वितीया तिथि यस्य who does not stay for more than a day at another s house (एकरात्र तु निवसन्नतिथिर्ब्राह्मण स्मृत। अनित्य हि स्थितो यस्मात्तस्मादतिथिरुच्यते ॥ Manu III).

I 12 3—एते Vidusaka means to say that it was not *surprising to find wealth going to persons who can not make proper* use of it For that is the very nature of wealth it goes where it is not enjoyed It is afraid of b ing used up like गोपालदारक who run to places where they can not be bitten (there is a pun intended on खज्जन्ति which means enjoyed with अर्थ) The ex pression गोपालदारक is purposely used *to refer to* आर्यक in the play (who was a गोपालदारक) who ultimately overthrows King Palaka and becomes king of Avanti अर्थैः कल्यवर्त—The poet is fond of this word कल्यवर्त he uses that expression a number of times in the play कल्यवर्त—कल्यम् morning (कलयति चरमम्) and कल्य वर्यत अनेन, which enables one to live in the morning now the morning breakfast is no very subs antial as compared to the mid day dinner So कल्यवर्त ultimately means 'an unsubstantial thing ' a trifle ,' a bagatelle It is quite appropriate that the भोजनप्रिय Vidusaka should call अर्थ a कल्यवर्त

(13) *Carudatta is clearing the misunderstanding in* the mind of Vidusaka whose last speech showed that he was paying too much importance to the loss of wealth sustained by him Carudatta says that his real grievance was that his friends had grown cold towards him since the time he became poor

भग्यक्रमेण Cf कालेर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण। Megha नष्ट धनम् आश्रय यस्य सुहृद (शोभन हृदय यस्य) भाव सौहृदम् (more correctly, the form is सौहार्दम्)

(14) दुःख दुःखानुबन्धाति न्यायेन दारिद्र्यमन्यान्यपि दुःखपरम्परामनुकर्षतीत्याह। (श्रीनिवासाचार्य) The poet shows how poverty is the main spring of all calamities. The relation of cause and effect described between various pairs is not intended to be regarded critically निधनता—निधनस्य भाव निवृत्त धन यस्मात् स निधन

(15) परपरिभव —पर (great) or परस्य (by another) परिभव अपर, of another kind unusual स्वजनाना (relatives) जनाना च विद्वेषस्य करणम् परिभव and जुगुप्सा—here the कार्य is identified with the कारण, परिभव means परिभवहेतु and जुगुप्सा जुगुप्साहेतु कलत्रात् —This shows that there is no peace at home also for a poor man, and परिभव at the hands of a wife is the hardest to bear कलत्रम्—a wife (the word is of neuter gender usually explained as गडति, गडते, or कडति कम्पते वा who should be protected) न दहति च सतापयति च—The idea is that it would have been far better if the शोक had burnt him down to ashes once for all but the शोक wants to torment him more by not burning him completely but continuing to torment all the same I 15 1—तमपि Carudatta offers the oblation to the गृहदेवता because that could be done inside the house, but as the बलि to the Mothers had to be offered outside the house in the square, Carudatta asks Vidusaka to do that for him, as he is too much ashamed to go out for that purpose himself चतुष्पथ—चतुर्णां पथा समाहार where four roads meet, a square मातृभ्य—The divine Mothers said to be eight ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा। कौमारीत्यपि चामुण्डा चर्चिकेत्यष्ट मातर ।(or seven according to some who read the second half as कौबेरीत्यपि कौमारी सप्तैव मातर स्मृता ।) I 15 6—यत एव .. This is a natural touch many a man harassed by ill luck for a long time feels often exactly in the same way Cf [भर्तृदारिके ननु भणामि किमेतस्या देव्या निष्करुणाया पुरतो वादितेन या अद्यापि न त प्रसाद दर्शयति ।] Nāgananda I I 15 8—नियाज्य विधि —Cārudatta means to say that a householder is enjoined to offer worship to the deities, irrespective of the consideration whether that worship becomes fruitful or not, if he fails to observe these injunctions of the Sāstras, he would incur sin A विधि is an injunction to do something, विधि are of three kinds —(1) नित्यकर्म—This must be done it does not produce any merit but failure to do it produces

sin (such नित्य are सन्ध्यावन्दन daily worship of the deities etc.) (2) नैमित्तिककर्म—This is to be done on specified occasions only (such as the उपनयन) (3) काम्यकर्म like the पुत्रकामेष्टियज्ञ to be done at will for some special purpose

(16) तपसा कृच्छ्रचान्द्रायणादिना शारीरेण धर्मेण मनसा ध्यानरूपेन वाग्भि जपस्तुतिरूपाभि मनोवाक्कायकर्मभि औत्सविश्रान्तिरिति यावत् बलिकर्मभि बहिस्थान वितर्कल्पितै पूजाविधानैश्च (अनिवासार्थ) शमिनाम्—this shows that a worshipper must not be impatient, but should control himself I 16 8—सर्वमेव Vidusaka means to say that his ill luck is so persistent that whatever he undertakes to do was bound to end exactly the contrary way like the reflection in a mirror which shows the right side of the original as the left and so forth I 16 9—विट and चेट (for definition see Appendix A) and शाकार—these expressions suggest the entrance of विट चेट and शकार (in accordance with the dictum नासूचित पात्रप्रवेशो भवेत्) I. 16 10—तस्मान्मण्डूक Vidusaka is afraid that the Vitas Cetas etc would not fail to ill treat him intoxicated with wine and irresponsible in their behaviour as they are likely to be Vidusaka is described in Sanskrit dramas as being very nervous and specially afraid of serpents I 16 11—त्वमुपविष्ट And if Vidusaka happens to be surrounded by the Vitas Cetas etc how could Carudatta render any help to him being seated inside? I 16 12—समाधि means here simply concentration A person practising samadhi has to remain quite steady and motionless and persons nearby also are expected to observe complete silence This is a clever device on the part of the dramatist to keep Cārudatta and Vidusaka silent on the stage in order to introduce Vasantasena Sakara etc (In Vikram II Kalidasa similarly makes use of Vidusaka s samadhi for a similar purpose) Really speaking the scene where Sakara and Vasantasena take part is a separate one outside on the street far away from Carudatta s house at the beginning (It is only after I. 38 that the characters come near Carudatta s house) But a Sanskrit drama has no separate scenes in an Act A Sanskrit dramatist therefore has to keep the characters already on the stage dumb like statues while a separate scene is being described. The poet here furnishes a good excuse viz. Cārudatta s samadhi to keep both Cārudatta and Vidusaka quiet. I 16 14—शकार—(for definition see Appendix A. The definition however is not of much

value as the Sāhityadarpana seems to have based its definition on the characteristics of the शकार in this drama itself) so called because he uses the शकारी dialect abounding in श्स His real name is संस्थानक and he is the brother in law of King Pālaka The characteristics of his speech (which are amply illustrated in the text) are given in the following couplets—अपार्थमक्रमं व्यर्थं पुनरुक्तं हतोपमम् । लोकन्यायविरुद्धं च शकारवचनं विदुः ॥ आगमलिङ्गविहीनं देशकला-न्यायगेवविपरीतम् । यद्येकार्थं भवति हि वचनं शकारस्य ॥

(17) Vasantasenā is compared to a हरिणी pursued by a hunter A हरिणी cast tremulous glances about and runs about through terror परिवर्तित भीरुमार्ये यस्याः सा नृत्यन्ती (the reading नृत्यन्ती means the same thing) प्रयोगे त्वदर्दा उद्विग्न may be explained in a number of ways —(1) उद्विग्ना चपला च कटाक्षेण विसृष्टा च दृष्टिः यस्याः सा (2) उद्विग्नेन भीतेन अत एव चपलेन अनवस्थितेन कटाक्षेण विसृष्टा दृष्टिः यया (पृथ्वीधराचार्य) or (3) उद्विग्न चपल यथा तथा कटाक्षेण विसृष्टा दृष्टिः यया व्याधस्य अनुसारेण चकिता भयन is significant Vita means to say that there was no reason why Vasantasenā should be afraid of them They were surely not going to harm her

(18) शम् = नाश याभि धाविमि पतायसे is पुनरुक्त न मोच्यामि शास्त्रविरुद्ध तपस्विन् helpless (गरीब बापडा in Marathi) अङ्गारराशि Sakāra s upamas are quaint and original

(19) The Ceta (who occupies the status of a कुक्कुटी) is a low-caste man (while the Vita is a man of superior intelligence and well read and so speaks Sanskrit) His upamas are therefore in keeping with his status and intelligence He compares Vasantasena to a peahen and Sakara to a cock (or to a dog if we read कुक्कुर) No reason is mentioned as to why the ग्रीष्ममयूरी should be त्वरागमिना (पृथ्वीधराचार्य says—यथा सा चन्द्रकी बर्हिणी ग्रीष्मादिनु दावानलभीता पुष्पपत्रादिरमपि त्यक्त्वा धावति तथा त्वमपि सत्वरप्रसारना चोरशङ्कया रत्नमपि त्यक्त्वा धावसीत्यर्थे) भट्टारक—usually the king is thus addressed in dramas here it means simply Lord or Master

(20) Vasantasenā was dressed in a red Sālu and was wearing a garland of red lotus buds As she was running away her garment was fluttering in the wind and the buds were falling down on the ground one by one The चम्पकदली also puts on red flowers and is violently shaken by the wind (वात is put in to account for the expression विकम्पमाना—विशेषेण कम्पमाना) and so, Vasantasenā is aptly compared to it The comparison to

मन शिल्गुहा is also equally appropriate, the गुहा also puts forth bud like red pieces when struck with the chisel

(21) मदन, अनङ्ग and मन्मथ are synonyms, रावण had nothing to do with कुन्ती (Sakara's knowledge of mythology is a vastly confused one, as the student would find from the text itself further on) रावण *lived in the times of Rama, while Kunti was the mother* of the Pāndavas अनङ्ग—नास्ति अङ्गम् अस्य the bodiless one Madana is so called as his body was burnt down to ashes by Sankara, when he wanted to obstruct Sankara s penance (Read क्रोध प्रभा संहर संहरेति यावद्गिरः खे मरुता चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ Kumara III) अनङ्ग is *also explained as* नास्ति अङ्ग ज्ञानम् अस्यत because love is blind

(22) पतगेन्द्रात् (पतगेन्द्र Garuda the lord of birds) भयेन अभिभूता, व्याली a female serpent who is more active than the male one विरोधयन्ती—surpassing वेगादहं a bad exaggeration Vita means to say that he would arrest the speed even of the wind The reading निरुन्ध्याम् *is simpler,* त्वरितेऽहं न मे प्रयत्नः may be interpreted in various ways—(1) I need not make any effort to catch you To overtake you is child's play for me (2) To catch a woman is an insignificant thing I am not going to bother myself about it (3) I do not want to catch you and so I am not going to make any effort in that direction You may regard me as your friend who would allow you to escape I 22 1—भाव—a repectful *term of address*

(23) A very common way of worshipping a god is to address him by various names (the विष्णुसहस्रनाम contains a thousand names of Visnu) glorifying his deeds. Sakāra complains that though he is prepared to address Vasantasenā in ten (the actual number of epithets used is eleven, but Sakāra never pretended to be a mathematician) different ways, she would not have him. Most of the epithets used are derogatory to Vasantasena, but that is the Sakarian way of doing things नाणकस्य मोषिणी सा च कामस्य कशिका (whip) or नाणकमोषी काम स्य कशिका—A courtesan incites passion and robs a man of his possessions नाणक—a coin, it is usually held that this word came into use about the time of Kaniska (1st century A. D) नासिका—नर्तेरी निर्नासा-निम्ननासिकेत्यर्थः । यद्यप्युन्नतनसेव नासिकाया सौन्दर्यं तथापि शकारवचनानि वैपरीत्यं न दूषणम् । (श्रीनिवासाचार्य) If निर्नासा is rendered as निम्नासा, it

may mean 'having low desires or 'loving low persons' कुल-नाशिका—many a nobly born youth brings complete ruin to the family, by associating himself with the courtesans वेशवधू, सुवेशनिलया, वशाङ्गना and वशिका all mean the same thing वेश (विशन्ति अत्र) is the वेश्यागृह or the quarter where courtesans live सुवेशनिलया—सुवेश (a good courtesan house) निलय यस्या सा or सुवेश means 'excellent ornaments or apparel' and the expression may be taken to mean 'wearing good ornaments or apparel' It is better to take it as merely meaning a courtesan' so as to make all the four expressions वशवधू etc synonyms

(24) प्रचलिताभ्यां कुण्डलाभ्यां घृष्टे गण्डयो पार्श्वे यस्या सा—Vasantasena suddenly looked back turning her head, hence the ear rings rubbed against the cheeks (अत्र कुण्डलमात्रग्रहणात् चकितया विहृत्य पश्चादवलोकने कुण्डलदर्शन व्यज्यते—श्रीनिवासाचार्य) विज्ञजनस्य नखै घट्टिता, जलधरस्य गर्जितात् भीता सारसी Vasantasena, and her ear rings are compared respectively to the lute and the विटजन (there is hardly anything in common between the कुण्डलs and विटजन excepting 'coming into contact' with गण्डपार्श्व and वीणा respectively)

(25) व्याघ्रजघनन्त may be rendered as व्याघ्रहननायमान Sakara has evidently read Puranic literature and remembers the incidents in the Rāmayana and the Mahabharata but has a knack of mixing them up impartially in a quaint manner रामभीता should have been दु शासनभीता and हनुमान् विश्वावसो भगिनीम् अर्जुन श्रीकृष्णस्य भगिनीं सुभद्राम् Visvavasu was a Gandharva chief he is referred to in the Mahabhārata

(26) Ceta s idea of happiness is eating plenty of fish and flesh He therefore asks Vasantasenā to love Sakāra, so that she could have plenty of fish and flesh and he adds that there was so much मत्स्यमांसक at Sakāra s house that even the dogs (who ordinarily would like to feast upon a corpse) refuse to look at मृतक satiated as they are with the मत्स्यमांसक offered to them श्रीनिवासाचार्य explains differently as follows —एताभ्या मत्स्यमांसाभ्यां निमित्तभूताभ्या गुनरा श्वान मृत न सवन्ते इति काकु सेवन्त एवत्यर्थ । मत्स्यमांसप्रद हि श्वान कृतज्ञा मृतमपि स्वामिन न परित्यजन्ति । तथाविधदुर्लभद्रव्यद त्वमपि रमयैनमित्यर्थ । Even the dogs grateful as they are do not abandon their dead master (मृतक refers to the owner of the dogs) who has treated them well So Vasantasenā should not hesitate to agree to the wishes of Sakāra who would treat her very kindly This seems to be very far fetched

(27) CONSTRUE कर्णान्तनिवेशितनाराचविरचितरत्नकलापम् उद्वृत्ती निनर्धितचूर्णनगलित वक्त्रा (अवलम्बिता) तस्या एव नारदेवस्य किं ननु प्रयासि । (वसन्तसेना)

कर्णान्त निवेशितम् तारा इव (o ornament with pearls) विचित रचित च (रत्नकलापः the girdle waist band) तम् निर्धूत (lit. crushed hence surpassed in red colour) चूर्णनगलिता (o चूर्णानि fragrant powders च गलिताः च) दैन (goes with वक्त्रा or निर्धूतम् अत एव चूर्णैः गलितम् (अवलम्बिता) The reading अद्भुतम् (unusual extraordinary) is also a good one It may go with नारदेवस्य or simply means आश्चर्यम्

(28) शृगालीव कुक्कुरैः is हास्यम् as dogs would not be going after a शृगाली हन्त मल्लिके I. 28 3—पल्लवक परभृतिका माधविका (I 28 6) the माधवी creeper (माधव is the वसन्त season) are all connected with the वसन्त season and so are fit names for the attendants of Vasantasena परभृतिका is the कोकिल so called because its eggs are hatched by the female crows (प्रागन्तरिक्षगमनात् स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति । Sak. V) In Vikram IV Kalidasa refers to the परभृता as विरहे परभृतानां ... and त्वां कामिनो मदनदूतिमुदाहरन्ति । I 28 10—कौशल्य this would naturally be greeted with peals of laughter from the audience I 29 17 अन्धकारात् the implication is that Vasantasena would not be able to find her servants even after a search I 30 1—वसन्त this shows that Sakara is not a blockhead he knows परभृतिका and पल्लवक to be connected with वसन्तमास and challenges Vasantasena to call to her aid other associates of the spring as well

(29) Sakara in saying एषा जा रामसेना (I 30 2) had made a general statement In this verse he mentions some well known persons in mythology by name (of course in the Sakarian fashion जमदग्निपुत्र was परशुराम who destroyed the Ksatriyas twenty-one times. दशकन्धर-the ten mouthed रावण was of course not a कुन्तीसुत (the पाण्डव were the sons of Kunti). Some take अश्वत्थामन etc. as four persons it is better to take only two persons as being referred to as that brings out the Sakarian absurdity but a दुःशासन here Sakara is right in his reference. Duhsasana did drag (Draupadi) by the hair

(30) Śakara shows how easy it is for him to kill Vasanta sena if he meant to do so. (This incidentally suggests what is going to happen to Vasantasena in Act VIII)

Śakara draws out his sword when he says ननु प्रेक्षस्व, ननु प्रेक्षस्व and points out to Vasantasenā, how the sword is सुतीक्ष्ण (and so, there was no danger about its failing to do its duty) and fortunately Vasantasena's head was turned towards him, so that the sword can without any effort reach it कल्पये and मारयामि—this is पुनरुक्त (Some render शीरा as शीघ्र in place of शीर्षम्) मुमूर्षु (1) A dying man does not live a Sakarian platitude (2) One who is about to be killed by Sakara would not be able to escape his fate (by running away)! I 30 8—अबला-न बलं यस्या सा one should fight with ones own equals I 30 9—अत एव म्रियसे—Vita understands अबला to mean 'a woman', and says that because Vasantasena was a woman, she has been spared by them पृथ्वीधर s comment बलवान्व्यापेतु न शक्यत एवेति तात्पर्यम्, misses the real point altogether I 30 12—अनुनयोऽप्यस्य , Sakara s speech अत एव न मार्यसे showed that he was prepared to be lenient towards Vasantasena who was however not quite sure how far to trust his words (न साम रक्षसु गुणाय कल्पते इति न्यायेन मार्जारे साधि शंकया इव खले साम्याश्रयं विपर्यये पथ्यसरयतीति ध्वन्यते। श्रीनिवासाचार्य) Sakara, feeling that Vita s statement अत एव म्रियसे was not clear enough adds अत एव न मार्यसे I 30 14—शान्त—Peace, used to stop a man from doing or saying something undesirable न पुष्पमोष , a proverbial saying No one would think of removing blossoms from the creepers in gardens for, these creepers are specially reared up there in order that they may have more blossoms Similarly, women like Vasantasenā as a matter of fact, should receive all encouragement to deck themselves with more and more ornaments which show them at their best I 30 17—वरपुरुष . Sakara uses three epithets to describe himself, वरपुरुष मनुष्य and वासुदेव After calling himself a वरपुरुष (the suggestion is also, that he is a bridegroom to be married), he descends to the mere मनुष्य, and again goes to the other extreme, calling himself Vasudeva (the highest deity according to the Bhāgavatas Here, वासुदेव means वासुदेवसदृश) I 30 25—मामन्तरेण referring to me, अन्तरेण being used with the accusative The reading where only अन्तरेण is used, would mean 'in her heart, —Vasantasena is really enamoured of me in her heart, though she may deny it outwardly, by trying to run away from us I 30 26—श्रान्तोऽसि Sakāra understands Vasantasena's शान्तं शान्तं to mean श्रान्त श्रान्त and tries to assure Vasantasenā that his fatigue (at

which Vasantasena showed great concern) was entirely due to his following her persistently, and not to any thing else I 30 27—शप भावस्य शीर्षमात्मीयाभ्या पादाभ्याम्—This expression may be interpreted in the following two ways —(1) शार्षम् is Sakarian for शीर्षेण so that Sakara swears by his feet and Vita s head (the juxtaposition of शीर्ष and पाद being meant to evoke laughter) Here the absurdity lies in the transposition of शीर्ष and पाद, the proper way would have been आत्मीयेन शार्षेण and भावस्य पादाभ्याम् (2) आत्मीयाभ्या पादाभ्या भावस्य शीर्षे स्पृश this is Sakarian for prostrating myself before Vita here also the transposition of पाद and शीर्ष is intended पृष्ठानुपृष्ठ वर्तते अस्या क्रियायामिति पृष्ठानुपृष्ठि तथा

(31) तरुणजना सहाया यस्मिन् a courtesan should be ready to welcome young men who are her main stay (न तु कुलाङ्गनानिवास इव गुरुजनसहाय इत्यर्थ । श्रीनिवासाचार्य) त्रिगणय-वेश्याभाव may be understood as an object (मार्गजाता लतेव न तु उद्यानलताया इव मार्गजातलताया कोऽपि स्वामी नियत । येन मार्गगामिभिरविशेषणावचयफलभुग्गति भाव । श्रीनिवासाचार्य)

(32) The expressions वर्णाधम and इतरे (in line 3, which *refers to the Sudras) point out to the rigidity of the caste* system in those days The Sudras were regarded as forming a separate group by themselves while the Brahmanas Ksa*triyas* and *Vaisyas (who alone were entitled to have the* संस्कारs performed on them) formed another नाम्यति—नाम करोतीति, or used for नामयति denominative from नाम (in the sense of bending down ') I 32 2—गुण - This is Vasantasena s *answer to* सेव्यासि सर्वे भज (and also to अह वासुदेव कामयितव्य said by Sakara) She means to say that even a courtesan can not be made to love any one by force True love can only be caused by the virtues and merits of the person concerned श्रीनिवासाचार्य explains differently A courtesan unlike a कुलवधू can love or hate a person out of consideration of his character A कुलवधू can not but love a person to whom she is wedded irrespective of his qualities (कुलवधूना हि स्वधर्मनियतानां नास्ति गुणग्रहणात्परं । अस्माकं तु गुणव यथानुराग स्वाधीना च प्रवृत्तिरिति न स्वदुक्त युक्तम् । न हि वाप्यादर्शनेनास्य स्वेच्छावसर येन न विरोधग्रहणम्) This does not seem to have been intended by the poet The passage points out only to a general truth expressed also further in I 50 (हृदये गृह्यते नारी) I 32 6—कामदेवायतनोद्यानप्रभृति—कामदेव is मदन the God of love उद्यानात् is equal to उद्याने दर्शनात् गर्भदासी—गर्भत दासी a slave by birth तस्य—of that well known one

(पूर्वे दानृतया अयं च दुर्गतनया प्रसिद्धि सूच्यते—श्रीनिवासाचार्य) Cf for the use of तद् to mean well known 'famous', सा रम्या नगरी etc I 32 8—यदेव for Vasantasena would be certainly making use of that information to slip away from the hands of Sakara who was thus helping his opponent by his foolish speech I 32 9—यत्नं Cf तमात्मनस्तुल्यममुं वृणीष्व रत्नं समागच्छतु काञ्चनेन । Raghu VI तदनुच्छतु-Vita, so far, had been inclined to aid Sakara in his efforts to catch Vasantasena, but on hearing that she had been in love with Carudatta he decides to help her to get out of the reach of Sakara I 32 10—काणेलीमात — This is how Sakara is addressed by Vita in the play (1) काणेली माता यस्य (cf गान्धारीमात and similar expressions in भास s plays) where काणली is usually taken to mean 'an unchaste woman,' 'असती This is not very complimentary to Sakara (cf the expression दासीपुत्र used very often in historical accounts) (2) or, काणली means कन्यका (and अनूढा, not a lawfully wedded wife) so that Sakara's mother was just a Mistress (वस्तुतस्तु राजश्वशुरस्यानूढाया कन्याया जात इत्युचित व्याख्यातुम् । श्रीनिवासाचार्य) Some read काणेलीभ्रात in place of काणेलीमात I 32 14—उपकृतम् , because it was on account of the information supplied by Sakāra that she would be able to meet Carudatta The reading येन प्रियसंगम प्रापिता is also a good one meaning the same thing I 32 17—मापराशि and मसीगुल्म are of the same colour but Vasantasena and अन्धकार are not so this is a Sakarian upama

(33) आलोके (in the light or दर्शने) विशाला, तिमिरे प्रवेशेन विच्छिन्ना

(34) असत्पुरुषसेवेव—This suggests Vita's own fate in Act VIII. Mammata quotes this verse in his Kavyaprakasa as an instance of उत्प्रेक्षा and संसृष्टि (of उपमा and उत्प्रेक्षा) Dandin in his Kavyadarsa discusses the first line in detail and proves that it contains उत्प्रेक्षा and not उपमा (लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः । इतीदमपि भूयिष्ठमुत्प्रेक्षालक्षणान्वितम् ॥ केषाञ्चिदुपमाभ्रान्तिरिवश्रुत्येह जायते । नोपमानं तिङन्तेनेत्यतिक्रम्याप्तभाषितम् ॥ उपमानोपमेयत्वं तुल्यधर्मव्यपेक्षया । लिम्पतेस्तमसश्चासौ धर्म कोऽत्र समीक्ष्यते ॥ यदि लेपनमेवेष्टं लिम्पतिर्नाम कोऽपरः । स एव धर्मो धर्मी चेत्युन्मत्तो न भाषते ॥ कर्ता यद्युपमानं स्यान्न्यग्भूतोऽसौ क्रियापदे । स्वक्रियासाधनव्यग्रो नालमन्यद्व्यपेक्षितुम् ॥ यो लिम्पत्यमुना तुल्यं तम इत्यपि शंसत । अङ्गानीति न सम्बद्ध सोऽपि मृग्य समो गुण ॥ यथ न्दुरिव ते वक्त्रमिति कान्ति प्रतीयते । न तथा लिम्पतेर्लेपादन्यदत्र प्रतीयते ॥ II 226 232) Prof Pischel argues on the strength of this verse that Dandin wrote the Mrcchakatika The verse, more probably

appears to be one of those floating verses which are well known and oft-quoted but which can not be traced to any individual author I 34 7— शृणोमि गन्ध न पश्यामि भूषणशब्दम्—Cf Eye of man hath not heard nor ear seen and I see a voice I can near my Thisby s face —*A Midsummer Night s Dream* I 34 9— जनान्तिकम्—Aside (see Appendix A) so that what Vita says is supposed to be heard only by Vasantasena (and of course by the audience) and not by any other character on the stage

(35) CONSTRUE त्वं जलदोदरमपिलीना सौदामनी इव प्रदोषतिमिरेण न दृश्यसे भामम् तु (हे) भीरु अयं माल्यसमुद्भवः गन्धः च त्वां सूचयिष्यति नूपुराणि च मुखराणि। (वसन्ततिलका)

जलदानाम् उदरमपि सस्मिन् लीना (the reading सविलीना would suggest a complete merging up into the clouds which is not the meaning intended here) सौदामनी—सुदामा (सुदामन् a cloud) अपत्यं स्त्री lightning We may supply सूचयिष्यन्ति after नूपुराणि Vita says that Vasantasena should not consider herself to be quite safe because she could not be seen owing to the darkness, for the माल्यगन्ध and the नूपुरशब्द would still enable them to locate her successfully This is a hint to Vasantasena to throw off the garlands and to make the नूपुरs less noisy I 35 2—नाट्येन when the नूपुरs are pulled up on the leg they would not be making any noise It is difficult to see why नाट्येन should be used in the stage direction here Would it be difficult to provide any real नूपुरs for the actor representing Vasantasena? The student would come across several cases of this unnecessary expression नाट्येन in the stage directions further on I 35 7—समासनपोऽस्मि—The जप is timed to end at this stage to assist the development of the plot

(36) स्फारीभवन्ति—a च्वि form स्फार great (दुःखं दुःखानुबन्धीति न्यायादुपर्युपरि सततन्त्या बहुलीभवन्ति। श्रीनिवासाचार्य) पापकर्म च this is illustrated in the play itself

(37) अल्प (scanty) छद (clothing) यस्य पृथ्वीधर takes अल्पच्छद to mean वस्त्रविहीन महापातकs are five—ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः महान्ति पातकान्याहुः संसर्गश्चापि तैः सह॥ (Manusmrti) Carudatta says that दारिद्र्य is the source of so many calamities and evils that Manu was wrong in mentioning only five Mahāpātakas he should have added दारिद्र्य to that list and declared the Mahāpātakas to be six.

(38) विरुन दह यस्य तस्मिन् In spite of the tragic element involved one is bound to be amused at this naive solicitude for दारिद्र्य's future, on the part of Carudatta दारिद्र्य had secured a good permanent abode to stay in, for, unlike other people, Carudatta was expected to remain poor for all time, but after Carudatta's death where could दारिद्र्य find another so faithful a friend? भवन्त goes with शोचामि some take it as two words, भव न (नाहमीसुरसि दारिद्र्यमेति यावत्—धनिवासाचार्य), but this would make एवम् unnecessary I 38 1—सवैलक्ष्यम्—वैलक्ष्येण सहितम् वैलक्ष्यम्—(विगत लक्ष यस्य स विलक्ष तस्य भाव) embarrassment, shame Vidusaka was not prepared for such a sudden outburst of feeling on the part of Carudatta and he is genuinely pained to have caused so great an anguish to Carudatta's mind I 38 21—अनित्यता This is said in derision, because Vita was sure that Vasantasena taking his hint would not allow herself to be caught (The same expression was used in I 18 17 by Vita to deride Vasantasenā)

(39) चाणक्येनेव द्रौपदी—A Sakārian piece of mythology and history चाणक्य the reputed author of अर्थशास्त्र, the exterminator of the nine Nandas (नन्दा पशव इव हता पश्यता राक्षसस्य), was the Prime minister of Candragupta Maurya in the fourth century B C I 39. 1—इतो भाव Sakara makes sure that both Ceta and Vita have taken their respective positions, in various ways (This scene is most effective on the stage, producing peals of laughter from the pit)

(40) Vita, while ostensibly praising Sakāra's feat, says that his action really deserves blame A woman who was doing the right thing in following a कुलपुत्र ought not to have been dragged by the hair which should be tenderly treated or honoured (सत्क्रियन्ते)

(41) The पुनरुक्तत्व in the verse is apparent enough. The superiority of the Sanskrit language (in having a very large number of synonyms) is brought home to the reader by passages like these I. 41. 6—दर्शितं , a quaint but quite expressive simile

(42) Vita means to say that there was no wonder if स्वरनैपुण्य had been mastered by Vasantasenā For, a courtesan naturally has to cultivate स्वरनैपुण्य and रङ्गप्रवेश and कलानाम् उपशिक्षा would surely make her proficient in that art (रङ्ग हि तत्तद्भूमिकाग्रहणेन स्वरभेदा

प्राय कलाश रणाच्च प्राणानामपि स्वर्गं गच्छन्ते परवशनार्थं न वेश्याना महज स्वरभेद इत्येकेनापि पशमाना नयाणा मम्वाय कि पुनर्वेकन्यमिति भाव । श्रीनिवासाचार्य) I 42 3—पशुबन्ध (पशु बध्यत अत्र) the place where the sacrificial victim (the goat here) is tied Naturally the heart of the goat about to be killed would be palpitating and is aptly compared to a lamp fluttering in the wind The student will find that the similes in the mouths of different characters in the play, are most apt and natural The Brahmana Vidusaka would naturally be reminded of the छागलहृदय (seen by him in the animal sacrifices) फुरफुरायते, a form like खटखटायते (I. 8 2) I 42 7—For नेदम् न्विदम् (नु इदम् is it indeed) is also a good reading Vidusaka addresses this passage to nobody in particular If the reading is प्रवेक्ष्यन्ते it would be addressed to Radanika who Vidusaka thinks has been flirting with strangers and soliciting them I 42 9—मे परिभवम्—Radanika finding that Vidusaka had not seen her draws his attention to her दशार्पणस्य परिभव I 42 10—किं If Radanika is of a bad character it is her परिभव otherwise, it is an insult to Carudatta and Vidusaka that their servant should be so maltreated I 42 20—स्वके गेह A proverbial saying Even a weak person in his own house or familiar surroundings can successfully stand against a powerful opponent working at a disadvantage, being on unfamiliar ground I 42 21—भागधेयदुद्दिल—Vidusaka like his dear friend Carudatta, is always brooding over their ill-luck. दुष्य—A दुष्ट (spoiled) bamboo piece can be easily smashed down. I 42 23—महाब्राह्मण—used here in a good sense Usually it means a Candala' The word महत् used with certain words gives a bad meaning (शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विज । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥), thus, महावैद्य—God of death महायात्रा—a funeral procession, महानिद्रा—death, महामांस—human flesh etc

(43) कृत अन्त (विनाश or निश्चय) येन स कृतान्त, an epithet of Yama, the God of death, hence, fate, destiny All are of equal status in the eyes of the कृतान्त So, no one should be insulted or ill treated because he happens to be poor (चारुदत्तश्च्युतिरेव दारिद्र्यं न धनच्युति, येन चारित्र्यच्युत स्तम्त दैवहत न चारुदत्त इति भाव । श्रीनिवासाचार्य) I 43 7—अन्यजन, Vita does not mention Vasantasena s name through a sense of shame

(44) Vita says that they never contemplated violence to anybody, the woman they were after was a वेश्या (स्वाधीन यौवन यस्या

सा) who could dispose of her person at her will, and was also सनाथा (this, of course, is not a fact, but Viṭa adds this expression to convince Vidusaka of their good faith) शीलखण्डना—violence to character, outrage I. 44 1—अनुनयसर्वस्वम्—Falling prostrate before one is the highest kind of अनुनय or apology I. 44 3—सत्पुरुष—Vidusaka is touched by the frank nature of Vita and his sincere apology So, he relents and calls him a सत्पुरुष who is bold enough to acknowledge his mistake

(45) प्रणय—favour Vita has a very high regard for Carudatta and so, does not want his misbehaviour to reach the ears of Cārudatta.

(46) CONSTRUE स अस्मद्विधानां प्रणयैः कृशीकृतः, तेन विभवैः कश्चित् न विमानितः, सोदकः ह्रदः निदाघकालेषु इव तृष्णां नृणाम् अपनीय स शुष्कवान्। (उपशान्तः)

प्रणयैः—requests, favours कृशीकृत—P P of the च्वि form from कृश (not having the strict sense of the च्वि) न विमानित—People with ample riches are likely to treat others (especially their inferiors) with contempt But Carudatta was an exception to this general rule तृष्णा—thirst also greed, desire for money. शुष्कवान्—to be understood both literally (with ह्रद) and metaphorically (with Carudatta)

(47) This contains the usual Sakarian mythology, but in its most outrageous form श्वेतकेतु is a sage well known in the Upanisads son of उद्दालक आरुणि (and also in the Mahabharata, as one who put morality on a reasonable basis) The son of Radha was not Rāvana but Karna (really Karna was born of Kuntī, while a maiden, as a result of the boon from the Sun Kuntī abandoned the child which was reared up by राधा the wife of a सूत, hence his epithets सूतपुत्र or राधापुत्र) and he was not इन्द्रदत्त, but secured from सूर्य (There is no point in taking राधासुत रावण and इन्द्रदत्त as three different personages as also श्वेतकेतु to mean 'one having a white flag' that is, Arjuna, for, that would not be the Sakarian way proper) Asvatthāman was the son of Drona, and not the son of Kuntī (the wife of Pāndu) and Rāma (This is perhaps the most outrageous statement even for Sakāra) Jatāyu who lost his life in helping Sitā, while she was being carried off by Rāvana was not the son of Dharmarāja (in the Mahābhārata times) I 47 4—आर्यचारुदत्त—Cārudatta does not require to be compared to others, or judged by the standard of

others. He does not shine by any reflected lustre His name itself would set up a tradition of its own

(48) A beautiful verse कल्पवृक्ष—(कल्प, सङ्कल्पविनोऽयं । नन्दनस्य भावमवधे पत्नी It is one of the five celestial trees पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥) the wish fulfilling tree Cārudatta granted the wishes of all poor people. सुवर्णस्य निकष (touch stone) मीरवरार्ण समुद्र as the sea never oversteps its limits Cārudatta never forgot to maintain his sterling moral conduct मृतनन्त्येव अन्य—Others are really dead people say they are alive simply because they are letting off breath that is all (गुणवत्ता नि न वितरस्य या अन्य उपजीवन्ति यास्तच्छीवन्ति जीवन्ति बहव म न जीवन्ति इति न्यायेन गुणवत्कस्य जीवन्मित्रवति भाव । धनिनाभाव्याचार्य);

(49) CONSTRUE भाग्यस्य शठ इव आलस्य पुरुष स्य मनस्य बुद्धि स्व, अलसस्य तात इव स्वप्नस्ते मानन परमा विद्या स्व मा (वसन्तसेना) मन प्रन्य आनन्देन सन इव प्रनष्टा । (वसन्त तलस्य)

परमा विद्या is the highest विद्या or ब्रह्मविद्या or any difficult science. A परमा विद्या can not be comprehended by any one who has no good memory or who has evil habits or is distressed or unfortunate. Vasantasenā is compared to a series of उपमानs the common property being प्रनष्टत्व It is unnecessary to read anything more in the verse than this According to some मूर्खस्य बुद्धि refers to Sakāra's folly in giving the information (स्य वामत गच्छ्) to Vasantasenā about Cārudatta's house अलसस्य to the delay in pursuing her भाग्यस्य to Sakāra's inability to locate her आलस्य to the improbability of Sakāra's progress in his suit and श्मशान to the impossibility of ever securing Vasantasenā

(50) A well known verse Certain things can be secured in certain ways only Brute force can not succeed in all cases Thus if you want to control and instruct an elephant you can do so only when the elephant is tied by a chain to the tying post (आलानम् also the tying chain) even a roguish or ill tempered horse can be controlled if you do not cease to hold the reins. *A woman can not be forced to love you by threats you* must try to capture her heart first before she would willingly submit to your wishes (हृदयस्थलेन वश्या भवति न बलात्कारेणेति भाव । धनिनाभाव्याचार्य). ग्रह used with the locative in the sense of grasping, holding I 50 5—भाव अभावत् a pun on भाव Bhāva has gone to

अभाव Sakara is clever enough to use such puns काकपदशीर्षमस्तक—काकपदवत् (like the काकपद mark ^) शीर्षं यस्य (मस्तक is redundant) स, that is, one who has a deformed head Vidusaka is often represented as being ugly and deformed and like a monkey He himself boasts of this fact (cf [साधु रे पिङ्गलवानर साधु । सुष्ठु परित्रातस्त्वया सहृद्गणस्य ।] Malavika IV, [किं तत्रभवत्युर्वशी द्वितीया रूपेण अहमिव विरूपतया ।] Vikram II) This seems to be the best and natural interpretation, involving the Sakarian tautology Other interpretations where शीर्ष is given a fanciful sense, as referred to by श्रीनिवासाचार्य, are—(1) केचित् काकपदवत् पञ्च शीर्षे (tufts of hair) यस्य स, पञ्चत्वमुपलक्षणम्, अष्टकपाल तेनालक्षणयुक्तमस्तकेत्यर्थ इत्याहु । (2) अपरे तु शूलायमार्यप्रकृती काकपदाकारान्ये भूर्तास्तेषा शीर्षाया प्रामण्यस्तेषा मस्तकभूत धूर्तचक्रवर्तिनामपि प्रधानभूतेति वदन्ति । तत्र मस्तकपदस्य ग्रामण्युपगम पुनरुक्तपरिहाराभिप्राय स्यात् न चात्र श्रमस्यकारवचनेऽपि शोभत इति चिन्तनीयम् ।

(51) कूष्माण्डा is कोहळा Sakāra means to say that just as the कूष्माण्डी शाक मास and भक्त in winter do not become putrid even after a long time, his enmity would remain as bitter and fresh as ever. The rendering रूण न वैर for लानाया वेराथा would be directly referring to the वैर in *the other case, the figure would be* अप्रस्तुतप्रशंसा (the प्रस्तुत वैर being understood from the description of the अप्रस्तुत, कूष्माण्डी etc) Some take न भवति पूति to mean 'Do these not become putrid ? —The answer being, they do become putrid As Srinivasacarya remarks this is not a fact (उक्तद्रव्येषु पूत्यभावानुभवात्) and the idea hinted at by these critics, चिरन्तनत्वेन स्वकार्यशैथिल्यम् is not the point at issue here So, this interpretation should be rejected I. 51 3—अरे दुष्टवटुक . The very cool manner in which Vidusaka replies to the arrogant questions of Sakara, ultimately exasperates him and he asks Vidusaka to deliver his ultimatum to Cārudatta I 51 4—हिरण्य means both 'gold' and 'silver' I 51 5—सूत्रधारी is Sakārism for नटी I 51 7—लघु quickly निर्यातयन् returning a deposit The absurdities in this ultimatum of Sakara are the following —(1) बलात्कारानुनीयमाना, this is a confession going against Sakara himself (2) निर्यातयन, Sakara takes for granted that Vasantasena is as though his property, which is not a fact (3) ईसान्तिकराग्निमिद is used as an उपमान for something he is doing in a बासन्तिकरात्रि I 51 11—मस्तकम् (Some take लहक and शोभन to mean the same thing) Sakara does not mind if Vidusaka uses some cunning in delivering that message तथा , that is, deliver it so loudly, without any hesitation बाल (small), अमरपोतपालिका—

dove cot end, the whole expression seems to mean 'the small top terrace of the palace' बालाग्र मत्तवारण नागदन्तापरपर्याय भित्तिबद्धशङ्कुरूपम्, दक्षिणापथ लोकेऽतिरियमिति प्राचीनटीका (that is, a terrace with the figures of wild elephants carved) I 51 13—कपित्थ is कवठ in Marathi मडमडयिष्यामि—a verbal form from the onomatopoetic word मडमड I 51 18—असिम्—this is apparently the sword dropped by Vita (I. 44 1) and which he forgot to take away with him I 51 20—If we read एष भगरक, then असि itself would be called a भगरक by the Ceta (अस्मत्स्वामिनो विग्रस्य सम्बधात् स्वामिभूत इत्यर्थः। धर्मनिवासाचार्य)

(52) निर्गत वल्कल यस्य तम् मूलक (is the red मक्र) The sword was in the sheath (कोश) which was covered with some outer cloth-covering (this is humorously called वल्कल by Sakara). स्कन्धेन गृहीत्वा—A sword should be carried in the hand (as at the position of 'carry') but Sakara was holding it on his shoulder upside down! Sakara corresponds to शृगाल and Vidusaka and Radanika to dogs and bitches बुक्कयमान Pass Pre P from बुक्क to bark I 52 9—रदनिका खल्वहं सयतमुखी—There is a pun on the word रदनिका which means (1) the name of the चेटी and (2) one who has रदन or teeth (and knows how to clench them) When the teeth are clenched, the mouth is effectively closed Radanika therefore means that she would be true to her name and no information about the incident would go out from her सयत मुख यस्या स This punning on the proper name, especially of Cetis, is common enough in Sanskrit dramas [चतुरिका खलु त्वम्।] Naganānda II, [विमर्दसुरभिर्बकुलावलिका खल्वहम्।] Mālavika III, [अन खलु प्रियंवदासि त्वम्।] Sak I [पर मदनिका खलु त्वम्।] II 0 27—further on I 52 11—मारुता .. रोहसेन —It is not clear whether Rohasena was actually suffering from cold, or Carudatta is afraid that he might catch cold. Cārudatta also says प्रवेश्यतामभ्यन्तरमयम्, which again does not make it clear whether Rohasena was still outside in the court-yard (this is not likely, for the time is about eight or half past eight at night) or was playing about in the verandah. Some read मारुताभिलाषी प्रदोषसमय Then the meaning would be—The evening time is very windy, so, see that Rohasena who is already suffering from cold, is brought inside and properly clothed and covered The expression मारुताभिलाषी however fits in decidedly better with रोहसेन (though the प्रदोषसमय can also be called मारुताभिलाषी poetically) I. 52 13—प्रयच्छति, we must suppose that

Cārudatta practically without looking about, throws the प्रावारक towards Vasantasena I 52 17—अनुदासीनम्—Vasantasena was afraid that Carudatta would perhaps, owing to his poverty, not be very keen on the enjoyment of the pleasures of youth, in which case her deep attachment to him would not be completely successful (*as the enjoyment would not be equally keen on both sides*) I 52. 18—अपवारितेन in the manner of the अपवारित (*Aside, see Appendix A for definition*) that is in such a way as not to be observed by Carudatta प्रावृणोति—of course आत्मानम् This is a very delightful natural touch Vasantasenā is so much enamoured of Carudatta that she considers the प्रावारक that had the honour of being in contact with Carudatta's body, as peculiarly fortunate and covers herself with it, if only for a moment When Carudatta or others would look at her, she would be ready to take the प्रावारक in her hands or in some other position, so as to show that she had been doing it for all time (This is like the usual case of a student looking at the photographs of Cinema-stars placed in his text book अपवारितकेन but ready to assume an innocent look when he finds somebody marking him) When Vasantasena is discovered, she apparently hands over the *प्रावारक to Radanikā (its rightful custodian)* Some take प्रावृणोति to mean रोहसेनं प्रावृणोति—This is decidedly bad First, no *stage-direction about Vasantasena's movements is there, if* Rohasena had been elsewhere We can not also suppose Rohasena to be already on the stage because that fact is too important to be not directly mentioned by the poet If Rohasena is brought on the stage from outside, one would naturally expect him to go to Cārudatta straightaway (It is possible to suppose that Rohasena is already lying on his bed, and what Vasantasena is required to do is simply to cover him with the प्रावारक) But all this is unnecessary, अपवारितेन प्रावृणोति as referring to Vasantasena rather than to Rohasena is far more appropriate This प्रावारक is referred to in Act II where it is presented by Cārudatta to Karnapuraka from whom Vasantasenā takes it and covers herself with it (II 20 20) I 52 21—अभ्यन्तर—the अन्तःपुर also *the meaning 'your heart' is intended* Vasantasenā does not know whether Cārudatta returns her love She would have the privilege of entering the अन्तःपुर only if Cārudatta loved her of which she is not quite sure

(53) कृतान्तनु उपहिताम् Vidusaka had refused to act according to his instructions, and now Radanika a trusted servant of long standing was not even replying to him Hence Carudatta's annoyance I 53 1—(रदनिकामुपसृत्य)—This stage direction is read by some as *उपसृत्य रदनिकां, विदूषकः, to avoid the incorrect expression* रदनिकामुपसृत्य But there is no doubt that the stage-direction is used to mean 'Pushing forward रदनिका' Radanika *after her discomfiture* was naturally very shy and lagging behind, so Vidusaka forcibly drags her along and presents her to Carudatta so to speak

(54) अविज्ञात यथा तथा (or अविज्ञाता) अवसक्तेन Vasantasenā corrects Carudatta s statement दूषिता by saying भूषिता (मम हि साधारणवनितायाः ईदृशमहापुरुषापभुक्तलाभो भूषणमिति भाव । श्रीनिवासाचार्य) शरदभ्रेण छादिता Vasantasena is compared to चन्द्रलेखा and the white silken mantle to the शारदभ्र Carudatta is horrified that he should have been guilty of throwing his garment at a परकलत्र, for, even looking at a परकलत्र *is a crime what then of direct or indirect contact* with her ! I 54 1—न युक्त of अनिर्वर्णनीय परकलत्रम् । Sak. V, a very common idea in Sanskrit literature

(55) कुत्सित पुरुष कुपुरुष Cārudatta also was in love with Vasantasenā but had to stifle his love, owing to his poverty (धनहीनायाा वेश्याया हीनजनस्य काम स्वपीडायै केवल भवति यथा प्रतिकर्तुमशक्तस्य सापराधे कोपो नेत्ररागौष्ठदशनादिस्वात्मपरावस्थामात्रपरिसमाप्त इति भाव । श्रीनिवासाचार्य) I 55 10—बलात्कारा Vasantasena was really glad that on the strength of Sakara s statement no one could now doubt her sincerity in loving Carudatta for his own sake not from any ulterior motive I 55 16—देवता इव उपस्थानस्य योग्या श्रीनिवासाचार्य says देवतामनागमयोग्या न नु मनुष्यभोग्याति भाव । Carudatta is greatly impressed by Vasantasena s behaviour *especially her extreme modesty* (*as* described in the next verse)

(56) CONSTRUE गृह प्रविश इति प्रनायमाना (मा) भाग्यकृतां दशाम् अवेक्ष्य न चलति पुरुषपरिचयेन च यद्यपि बहूनि भाषते (तथापि) प्रगल्भ न वदति । (पुष्पिताग्रा)

Carudatta means to say that Vasantasenā displayed a marked consideration for his feelings when she did not enter the अन्तःपुर although called upon to do so for his poverty (भाग्यकृता दशा) would have been a source of great annoyance to

him ever after. Secondly, she behaved like a कुलवधू who talks little, though as a courtesan she must have been taught to speak loudly and long. There is no point in taking गणिकात्वदशा (the status of a courtesan) as referring to Vasantasena. I. 56 4—अनुचित, entering a Brahmana's house. I. 56 8—कलमकेदारौ—two paddy fields. An expressive simile; the paddy fields present a splendid spectacle, when a strong wind is blowing, with the ears of corn swaying to and fro. I. 56 9—करसम्पुट is particularly deformed. If the reading is उत्तिष्ठतम् (for उत्तिष्ठति) then the meaning would be that Vidusaka wants both Carudatta and Vasantasena to rise up so that he might give them a ceremonial salute. I. 56 10—प्रणय—used here in the sense of courtesy. Carudatta apparently does not quite like the way in which Vidusaka had made fun of the manner in which he and Vasantasena had apologised to each other. A suggested meaning is 'Let this love now be firmly established.' I. 56 15—चतुरो. Cf. अहो उपन्यासमधुरैः। Malati III. The उपन्यास is चतुर because she happened to see Carudatta escaping from the hands of Sakara, मधुर because she now knew that Carudatta was in love with her. I. 56 20—पुरुषेषु ... a proverbial saying. Even if the house is a dilapidated one, it does not matter at all if the man, the owner of the house, is trustworthy. It is the man that matters in such cases. I. 56 23—स्वस्ति, Vidusaka thought that the ornaments were given as a gift, hence he pronounces the usual blessing. I. 56 25—यदेव तदा ... Vidusaka regards the ornaments as a nuisance and wishes (of course, jocularly) that some one by stealing them should relieve them of the responsibility of guarding them (This suggests the incidents in Act III). The speeches of Carudatta and Vidusaka (from I. 56 24 to I. 56 29) are so made, that they can be connected with one another and give a different meaning altogether, though they are really independent of one another. Thus, Carudatta's three speeches make one consistent speech (1) न्यास स्वयम् (2) अचिरेणैव कालेन (3) निर्यातयिष्ये, such is the case with the two speeches of Vidusaka (1) चौरैर्हियताम्, (2) एषोऽस्माकं विन्यास. Now construe these speeches as they are actually made, तदा चौरैर्हियताम् अचिरेण कालेन एषोऽस्माकं विन्यासः. This is technically called a पताकास्थानक (for definition see Appendix A) where words capable of being construed independently, can be construed in the order in which they are uttered, so as to suggest a future

event or to give rise to some interesting development. (Cf लवङ्गिका—[अनेदानीं क उपाय ।] (नेपथ्याभिमुखं प्रविश्य) प्रतिहारी—[एषा भगवती कामन्दकी] उभे—[किं भगवती ।] प्रतिहारी—[भर्तृदारिका द्रष्टुमागता ।] Malati III.) Here the theft of the ornaments अचिरेणैव कालेन (in Act III) is foreshadowed I 56 26—विन्यास also suggests विनाश. Vidusaka says that this विन्यास is nothing but a विनाश for us involving as it does a very heavy responsibility I. 56 29—निर्यातयिष्य—Carudatta assures Vidusaka that it would be only for a short time that they would be required to guard the deposit he would see that it is restored to Vasantasena without any undue delay I 56 31—अनेनार्येण—of course Vasantasena hereby indirectly suggests that Cārudatta himself should accompany her I. 56 36—त्वमर्वेण , Cārudatta is compared to a राजहंस and Vasantasenā (by implication) to a राजहंसी I 56 39—राजमार्गे विश्रामयोग्या:, that is the torches should be sufficiently big and fed with sufficient oil to blaze forth. I. 56 44—अरे नैलेन it was all right for Cārudatta to issue orders for the torches to be lighted but the Ceta does not know how that could be done in the absence of oil I. 56 47—अपमानित निर्धनं कामुक याभि ता निःस्नेहा —There is a pun on the word स्नेह which means (1) oil, as also (2) affection (the implication being that Cārudatta should *not associate himself with courtesans*)

(57) CONSTRUE हि कामिनीगण्डपाण्डु प्रग्रहगणपरिवार राजमार्गप्रदीप शशाङ्क उदयति यस्य गौरा रश्मय: निमिरनिकरमध्ये क्षीरधारा: शुष्कजले पङ्क इव पतन्ति । (मालिनी)

कामिन्या गण्ड इव पाण्डु—It is usual with Sanskrit writers to use कामिनीगण्ड as an उपमान (especially the केरलवधू are preferred for this purpose गण्डौ केरलकामिनीकुचतटीगौरावपाण्डुच्छवि Mālatī VI) ग्रहगण परिवार यस्य a bad expression there surely could not be a गण of planets about the moon at any time (the poet should have referred to the stars in general) शशाङ्क—The moon having the hare as his mark or characteristic the spots on the moon are often poetically *described to have the form of* a hare. The following verse summarises the various poetic views as regards these spots —अङ्कं केऽपि शशाङ्किरे जलनिधे पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे । इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥ The white rays are compared to the white क्षीरधारा: and *the mass of darkness to the dried up* mud (the association of the क्षीरधारा: with mud is hardly natural and to that extent the idea is not a very happy one)

(58) Carudatta means to say that though there are the night patrols, still they must be on their guard for शर्वरी is (बहव दोषा यस्याः सा) बहुदोषा (for an opposite idea cf अहो निशीथिनि सचार-रमणीयता राजमार्गस्य। Malati VII) The verse foreshadows the events in Act III. I 58 1—सुवर्णभाण्डम्—भाण्ड means a vessel, box, treasure etc It is clear from Act III, that the ornaments were not placed in a casket We have therefore translated the expression as a bunch of gold ornaments rather than 'a casket of gold'

The Act is properly called अलंकारन्यास, for, that is the central idea in it which is also the basis of the whole plot

ACT II

The events described in this Act take place in the morning after the events in the first Act.

[Vasantasena confesses her love for Carudatta to her maid Madanikā. Samvahaka, who was acting as a shampooer to Carudatta, being thrown out of employment owing to Cārudatta's poverty, has taken to gambling and loses ten gold coins at play. Unable to pay the amount he tries to run away, pursued by the Sabhika and the winning gambler. Samvahaka is prepared to sell himself, but no one would have him. In the meanwhile, Darduraka, a professional gambler and a free lance, comes on the scene, picks up a quarrel with the Sabhika and in the scuffle that ensues, Sambavaka runs away and finding the side-door of Vasantasena's house open enters it and begs her to help him. Vasantasena on learning that Samvāhaka was a personal attendant of Carudatta gives him a right royal welcome and gives her bracelet (to the Sabhika and Dyutakara who, having followed Samvahaka were standing on the street waiting for him) to free him from his debt of honour. Samvahaka offers to serve Vasantasena as a shampooer, but she advises him to go to Cārudatta. Samvahaka then decides to become a monk. In the meanwhile, a rogue elephant of Vasantasenā breaks loose and is on the point of killing a monk (presumably the Samvahaka) held in his teeth when Karnapuraka, Vasantasena's servant, saves him by suddenly attacking the elephant. Karnapuraka describes the incident to Vasantasena at length and also informs her that he received as a present from some one in the crowd, a mantle. Vasantasena finds out that it belonged to Carudatta, and goes to the terrace to have a look at Carudatta who was passing by her mansion on his way home.]

II 0 7—चेडि तनसन—चाटि is the rendering of the Prakrit हञ्जे (equivalent to अग in Marathi). According to the dictum, हण्डे हञ्जे हलाहाने नीचां चेटीं सखीं प्रति (हण्डे हञ्जे and हला should be used for addressing respectively नीचा चेटी and सखी) हञ्जे is used for addressing a चेटी to make clear the status of the person addressed,

हृदो is rendered in Sanskrit as चनी तनत्तत shows that the person addressed has said something before and is now required to continue the narrative As a matter of fact no conversation had been going on at all hence the चनी s next speech आर्ये न किमपि मन्त्रयस (II 0 8 it would have been better if we could read मन्त्रये for मन्त्रयसे for the use of तनन्तत by Vasantasena requires that the चना should have aid something before) This शून्यहृदयत्व or absent mindedness on the part of lovers is a common theme in Sanskrit dramas (cf राज मदे मानम । प्रतापरी [नयन भर्ता । अमंनिहिता गानम] राजा—(आमगतम) आ मान्विमाशृत्तान्तवान य प्रवित ।) Similarly Sanskr t dramat sts take great pains to describe the exchange of confidences between the heroine and her companion (Read the conversation scenes between न्वनी and चित्रलखा in Vikram मलयवनी and चतरा in Nagananda, मालविका and बकुलावलिका in Mâlavikâ मालती and लवङ्गका in Mâlati) It may be remarked without fear of contradiction that the pres nt scene in the Mrcchakatika is the best of all such scenes The dialogue is carried on in the most natoral way abounding in proverbial sayings and showing in a p rfect manner the inner workings of the heart II 0 21—पुरोभागिता न्यवन्न्द् पुरोभागी (पुर पूर्वे भगन) तस्य भाव a पुरोभागन् is one who wants to take a share first over forward II 0 27—परस्य हृदय तस्य ग्रहणे पण्डिता a pun on Madanika Madana is also an expert in influencing (ग्रहण) the minds of others So it was no wonder that Madanika true to her name was able to guess correctly as to what was troubling Vasantasenâ II 0 30—काम Madanika means to say that the God of love apparently has at long last interested himself in Vasantasena s affairs and made her entertain feelings of love (we must suppose that Vasantasenâ had rejected before many an offer from suitors) and so young men now would have a very nice time of it Or we m ght split up the passage as काम अनुगृहीत । महोत्सव etc —You have obliged the God of love h mself by beginning this love affair (inasmuch as it had been so long difficult to find a lover worthy of you and so Madana had been losing his prestige) II 0 3 —रन्तु there must be a sense of perfect equality between lovers A king or a राजवल्लभ would expect to be served and there would be the relationship of master and slave and no equality No real enjoyment is po sible in this case II 0 36—पूजनीय—A well versed

scholar Brahmana would be fit for worship but not for love He would be too great for her II 0 38—अनेकनगराभिगमनेन जनित विभव-विस्तार यस्य स II 0 40—उत्कृष्ट A Vaisya thinks more of wealth and is prepared to sacrifice his love for wealth II 0 43—न राजा

Vasantasena had given very satisfactory reasons why she would not love a Ksatriya king or राजवल्लभ a Brāhmana or a Vaisya Now Madanika wonders as to who could possibly be loved by Vasantasena as the three higher castes apparently had been ruled out of order, and it was unthinkable that Vasantasenā would ever dream of loving a S dra II 0 48—तथापि , उदासीनेव as though you had been indifferent to what you may have noticed there Cf उर्वशी—[मार्गे सदा हेमकूटागमरं लताविटपन लग्नविनिर्तावशरागमना मामुपदश्य निमिदानीं पृच्छसि ।] Vikram III. II 0 53—श्रेष्ठिना चत्वरम्, the locality where big merchants reside Vasantasena had asked his name, but Madanika jocularly puts off telling the same knowing full well how Vasantasenā was eager (as is quite natural with women) to hear the name of her lover mentioned by others. II 0 56—सुगृहीत (well borne auspiciously invoked) नामधेय (नाम एव नामधेय) यस्य स (चारु दत्त यस्य well known for his charities) II 0 62—अत एव दरिद्रपुरुष सङ्क्रान्त मन यस्या सा Madanikā wanted to suggest that Cārudatta s दारिद्य would make him an undesirable lover Vasantasena says that his दारिद्य was a great point in his favour, for that would at any rate prove her bonafides in loving him No one can now charge her with loving a person for the sake of his money II 0 65—आर्ये किं Madanika says it was all right in theory what Vasantasena was doing but does any one ever do anything without expecting something in return? Even the bees do not flock towards a mango tree (which is an excellent tree as all admit) when the blossoms have fallen down. II 0 66—अत एव Vasantasena says—Madanika had taken a wrong illustration to prove her point for that goes against her The bees are but collectors of honey (मधु करानीति मधुकर) they do not know how to enjoy the same and so they are rightly called drunkards (मधुकर also means मत्त) Vasantasena on the other hand did not want to hoard wealth, but wanted to enjoy herself and such enjoyment can come only from a lover of her choice and so she had done the right thing in loving Cārudatta though he was very poor II 0 69—यदि , If you have made up your mind where is the rub now ? You can

easily play the role of an अभिसारिका and secure him (प्रिया दूरात् कथमभिमतो भवेत् । Sak) "There should be no difficulty whatsoever about the fulfilment of your desires. II 0 71—सहसा . , Vasantasena says that she must proceed slowly in dealing with a man of great self respect like Carudatta' Who knows, if she were to precipitate matters by straightaway going to him, he might even repudiate her So, she must first try to create the necessary feeling of confidence, before acting the role of an अभिसारिका

II. 0 77—भगवक,—Master, the winning gambler is thus addressed by the Sabhika, Mathura In order to understand this scene properly, the student should note the following points — Gambling has always exercised a fascination for humanity in spite of its denunciation by the Sāstras etc In India, gambling had been so common that elaborate regulations had been made to meet all contingencies Gambling houses were licensed and the keeper of such houses was called the Sabhika. He had to pay royalty on his earnings which were constituted of a share of the winnings He could detain a defaulter till payment was made and the state enforced his decrees The gamblers also were very keen generally on paying their dues, it being considered a great disgrace, if one refused to pay the debt of honour In the present case, Samvahaka had lost ten suvarnas, and as he could not pay, he took to the course of running away, seeing that the Sabhika (Māthura) was engaged in making some calculations The keen-eyed Māthura however saw Samvahaka slipping away, and shouts out to the winning gambler (Dyutakara) to stop him and they both run in pursuit of Samvāhaka. II 0 78—द्यूतकर —the losing gambler Samvahaka In the text द्यूतकर is used as a sort of proper name for the winning gambler later on दूरात् , this is addressed to Samvahaka whom Mathura sees from a distance II 0 79—अपटीक्षेपण-पटी or अपटी means 'a curtain , so अपटीक्षेपेण means tossing aside the curtain Bharata lays down that no character should ordinarily enter the stage, unless its entry is suggested before (नासूचितं पात्रप्रवेशो भवेत्) If a character, however, is to enter the stage in haste due to various causes, it may do so, disregarding the above rule, by merely tossing aside the curtain according to the dictum of Bharata पटीक्षेपो न कर्तव्य आर्तराजप्रवेशने Here Samvahaka enters in haste, but his entry is certainly suggested by the

speech behind the curtain before हैमाण्ड्‌-पाश्चयम् in Sanskrit, shows खेद or खिन्न

(1) नव च बन्धन त्स्मात् मुक्तया गर्दभी a she ass who is particularly dangerous when freshly let loose from the halter The second गर्दभा means the die in gambling of that name शक्ति also is a technical name for a die This Sakti dia completely went against him and simply floored him just as the Sakti let off by Karna killed Ghatotkaca out-right अङ्गराज--Karna (born of Kunti through the favour of the Sun) had ear rings which made him invincible Indra (Arjuna s god father) disguised as a Brāhmana begged those ear rings of Karna (who was a great giver) in the interests of his son Arjuna Karna gladly gave the ear rings on which Indra presented to him a शक्ति capable of killing any one individual at all costs (which Karna meant to use against Arjuna only) But when Ghatotkaca (the son of Bhima and Hidimba) created great havoc in the Kaurava army in the Mahabhārata war, Karna, pressed by Duryodhana used that Sakti agains Ghatotkaca and killed him

(2) लखकै व्याप्त हृदय यस्य तम् (लखक might mean a writer or लेख itself) The Sabhika was engaged in making his accounts सभिक-the keeper of the gambling house (Read the following from याज्ञवल्क्यस्मृति II 199--20 where are given the duties etc of the Sabhika ग्लहे शतिकवृद्धेस्तु सभिक पञ्चक शतम् । गृह्णीयाद् धूतकितवा दितराद्दशक स्मृतम् ॥ The commission of the Sabhika was five per cent when the total earnings exceeded one hundred otherwise ten percent. स सम्यक्पालितो दद्या राज्ञे भाग यथाकृतम् । जितमुग्राहयेज्जेत्रे दद्यात्सत्य वच क्षमी ॥ The सभिक had to pay a fixed sum as licence fee to the king प्राप्ते नृपतिना भागे प्रसिद्ध धूर्तमण्डले । जित ससभिके स्थाने दापयेदन्यथा तु न ॥ द्रष्टारो व्यवहाराणां साक्षिणश्च त एव हि । राज्ञा सचिह्न निर्वास्या कूटाक्षोपधिदेविन ॥ II " 8--त्वरितगमनेन गतस्य अन्यत्र-in order to create the impression that the person in question has gone *away from the temple* This ruse however does not succeed for Māthura and Dyutakara are too clever to be deceived. II. 2 9--प्रतीमाकाराणि अदेव (न देव अदेव) इव मलयमान अभिनयानि-Samvahaka, simpleton as he is thinks that he could thus successfully impose upon his pursuers. बहुविध भाव कृत्वा, Samvāhaka had to twist his body into various ways before he finally took a pose approximating as far as possible the image of a deity

(3) This shows how powerful the Sabhika was. No one could defy him Even Indra the lord of the three worlds, and Rudra the great Isvara, could not help any one against the Sabhika श्रीनिवासाचार्य remarks —ब्रह्मा स्वयम्भूश्चतुराननो वा रुद्रस्त्रिनेत्रस्त्रिपुरान्तको वा । इन्द्रो महेन्द्रस्सुरनायको वा त्रातुं न शक्ता युधि रामवध्यम् ॥ इति न्यायेन सभिकस्य इन्द्ररुद्रावपि त्वां न मोचयितुं शक्तौ पातालगतोऽपि न दुर्लभो भविष्यसीत्यर्थः ।

(4) यशोऽनिकृष्ण .It is amusing to see Mathura certifying himself as a सुसभिक A gambler's debt is a debt of honour (even now it is so regarded very scrupulously) and one who fails to pay it would naturally be looked down upon by all II 4 10—अन्योन्यं संज्ञाप्य—Mathura and Dyutakara easily see through the device of Samvahaka, but do not want to disclose that fact Hence they make signs to each other to keep quiet and show as if they had not noticed any thing They even carry the farce to the point of shaking Samvahaka up to find whether it was a शैलप्रतिमा or काष्ठप्रतिमा II 4 14—द्यूतं क्रीडाव—The experienced Sabhika knows full well that the best method to force a confirmed gambler to come into the open, was to start a gambling game near about him The stage direction is . क्रीडति (another reading is क्रीडतः) क्रीडति can be justified only by taking the words द्यूतकरेण सह as understood

(5) The noise of कत्ता is the most attractive शब्द to a gambler (even though he has not a pie with him, just as when the marching drums produce the टङ्का noise (नगरदुन्दुभिध्वनि) the king who has lost his kingdom is filled with (false) hopes of regaining what he has lost

(6) सुमेरोः शिखरात् पतनं सन्निभम्—Meru or Sumeru is a fabulous golden mountain, the highest of all mountains, round which the sun the planets etc are supposed to revolve Samvāhaka knows that to play at dice is equal to falling down from the peak of the highest mountain in the world (that is, leads to utter misery all round), but all the same, the craving for gambling does not cease to influence him II 6 5—पाठे—पदे (कपर्दिका पतितेति शेष —श्रीनिवासाचार्य) II 6 7—सहसोपसृत्य—Samvāhaka could not contain himself any longer, and so, forgetting his own high philosophy, he discloses himself This is a delightful natural touch (The present writer can vouchsafe for the correctness of this description from a personal

experience While at the college the present writer who is fond of chess play used to force his room mates engaged in study, to take part in the game by starting the chess game singly making moves on both sides himself When he deliberately made a false move on the other side his room mates (there were two of them one of them is now a Headmaster in a Government High School) who although apparently engaged in study had been *watching the game from the very start threw down* their books and came down to the chess board asking why some *other move could not be made and then the game started in* right earnest) II 6 10—दुस दण्ड (fine) येन स one who refuses to pay the fine II. 6 15—गिर पतामि I feel like fainting This might be a feint on the part of Samvahaka श्रीनिवासाचार्य says—गिरसा प्रणिपतामीत्यर्थः । II 6 18— मण्डली—a circle the rules and conventions of *Gamblers circle* (perhaps Māthura actually draws a line round Sāmvahaka as he utters the passage) that is the whole Association of Gamblers would be pitted up against you if you do not pay the dues II 6 23—गण्ड—pledge security II 6 34—The fallacy in Samvahaka s argument is that he is taking the two different अर्ध as one and the same अर्ध The one half which he owes to Dyutakara is not the same half which is excused him by Mathura *So even after what is excused is left* out of consideration Samvāhaka still owes one half to Dyutakara and there is the pledge for one half to Mathura. II 6 39—महारस्त —the usual crowd of sight-seers is addressed by Samvahaka thus. II. 6 43—सर्वं—Mathura is not going to stand any nonsense now He wants now the whole sum no pledge nor any postponement to be considered II 6 46—तुला मे पिता—Samvāhaka is *not such a simpleton after all He coolly answers the questions* put to him II 6 54—आकाशे—(for definition see Appendix A) This stage-direction is used when a character on the stage converses with a character not on the stage and the audience is informed of the answer with the introductory words किं ब्रवीषि This is of course done with a view to economise the number of actors required for the drama II. 6 66—धन इह नाम this is a *peculiarity of Sudraka s style he describes objects with what* may be termed a qualified identity thus वीणा is असमुद्रोत्थितं रत्नम् (III. 2 11) यज्ञोपवीत is अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम् (X 18) धन might be said to be राज्य itself only the throne being not there.

That is the gambler is almost a king, only that he does not sit on the throne like a king

(7) CONSTRUE (द्यूत ऐव द्यूतकर) कुतोश्चित् पराभव न गणयति अर्थजात नित्यं हरति ददाति च नराधम् आर्यदर्शी नृपति इव विभवना जनेन समुपास्यते। (पुष्पिताग्रा)

The gambler or gambling is compared to a king A gambler becomes so shameless that he takes no note of an insult, a king being powerful enough himself, does not consider the possibility of being defeated; large sums of money come to and go away from both the gambler and the king (आयव्ययोरविश्रमाद् राज्ये, द्यूते च जयपराजययोरनियमात् । श्रीनिवासाचार्य); a king is waited upon by his Sirdars and noblemen gambling is also indulged in by rich people (mainly) आर्य पश्यतीति, one who has an eye on the income, intent on getting as much income as possible

(8) दारा—(Masculine gender and always used in the plural) 'a wife' Darduraka means to say that he has been mixed with gambling so much that every happening can be attributed to it

(9) त्रेतया हृत सर्वस्व यस्य स (the opponent had the त्रेता throw in his favour and Darduraka lost all he had) पावरस्य पतनात् (similarly, the पावर throw was favourable to his opponent) नर्दितेन दर्शित मार्ग यस्य स (the नर्दित throw went against him, as though pointing out the way to him to clear out) त्रेता, पावर, नर्दित, and पट (repectively having the value of 3, 2, 1 and 4 points) are technical terms for the different throws at cowrie or dice-play. Their exact nature can not be determined There is a studied attempt on the part of the poet to secure alliteration here (thus, पावरपतन। नर्दितदर्शित)

(10) सरन्ध्र एव—, because in that condition, the holes in the पट would not be seen II 10 1—अथवा स्थित तपस्वी करिष्यति—This may be interpreted in a number of ways, the question is who is referred to by अयं तपस्वी (1) तपस्वी refers to Māthura Darduraka was hesitating whether he should meet him or not (he had given up the attempt to veil himself with the पट also) He says that Māthura could not possibly do any thing to him who was a free lance and had nothing to lose! This interpretation harmonises with the idea in the next verse (2) तपस्वी refers to

Darduraka himself, just as अयं जनः means 'I'). —What can I do, when I can not possibly get a better पट than the one I have got ? (3) Or, तपस्वी refers to the पट itself The पट has seen service for such a long time in not very agreeable circumstances, that there is no wonder that it has छिद्रशतशतः etc. This however does not go well with the next passage यो हि etc

(11) CONSTRUE यावत् भास्करः, तिष्ठति तावत् एकेन पादेन गगने द्वितीयेन (पादेन) च भूतले उत्क्षिप्त तिष्ठामि।

Darduraka has no fixed abode to stay in He has to always loaf about (both of his feet are never on the ground together) II. 11 4—खलीक्रियन treated like a खल or wicked person, ill-treated खल also means a threshing floor or vessel, in which case the expression would mean 'crushed', 'pounded' (केचित्तु खलीक्रियते घर्षणात्तुषमर्दनात् क्रियते इत्यर्थ । यत्र धर्षणादौ नवेरसत धान्यं निस्तुषं क्रियते तत्स्थलं खलपदार्थ । च्विप्रत्ययार्थश्चाभूततद्भावोऽपि बोध्य इत्याहु । श्रीनिवासाचार्य). II. 11 5—अन्तरम्—room, दत्त is to be understood

(12) CONSTRUE य (संवाहक) दिवसान्तम् आननशिरा समुल्लम्बित स्तब्ध न आस्ते, सदा उद्धर्षणशर्करैः अपि यस्य पृष्ठे व्रण न जात, यस्य च एतत् जङ्घान्तरम् अहरह कुक्कुरै न खाद्यते अत्यायतरोमन्थस्य तस्य सतत द्यूतप्रसङ्गेन किम् । (शार्दूलविक्रीडितम्)

आनत शिर यस्य स, उद्धर्षणं लोष्टै Darduraka means to say that Samvahaka was an absolute misfit for taking to the profession of a gambler A gambler must have a strong body capable of enduring various hardships (the first three lines apparently refer to the punishment inflicted upon gamblers who are unable to pay their dues) He ought to be able, if need be, to remain suspended head downwards for the whole day, his back ought to be proof against scratching by stones or clods of earth, he ought not to feel any pain if dogs are made to bite his thighs ' A gambler's life was anything but a bed of roses, why should Samvahaka with his delicate body, dabble in gambling at all ? श्रीनिवासाचार्य explains the verse as follows — नास्ते न तिष्ठतीति विपरीतस्वरगया आस्ते एवेत्यर्थ । द्यूतीयाभावानिशामूषरिनलगाखादिकमस्त्येव दिनागम शवावरोहतीति भाव । ग्ग्रन्थेऽपरे । उत्कटघर्षणैरिनेद्दनार्थ साधतान्तरालापसन्ततैः कुब्ज्यास्थितिप्रम गच्छदग्नितिरूढ पृष्ठ जातव्रणस्तल्लिखाद्विन इति भाव । अहि च दासवृत्ति कुक्कुरस्तु यद्वृत्तिभिस्तस्तो तत्रापि पुन पुनर्लिहन इति भाव । द्यूत हि नाम

विश्वस्थितस्य चौनीचिन्तस्यानम्यक्तशरीरायामस्य सुकुमारस्य यमेश्वरस्य तथिद्विनोद ! नारिमित्यनेन सर्वथा विपर्ययस्थितेन सेवितानिति भाव ॥ Looking to the context it can be easily seen that the above interpretation is highly unsatisfactory According to श्रीनिवासाचार्य Samvāhaka ought not to take to द्यूत, because he has a body capable of enduring privations (this is inconsistent with अत्यायतत्वामलस्य and नास्ते न जात and न कथ्यते are to be read with a Kaku equal to आस्ते जात and चर्थते) Some take गोमन्स्य to mean कठोरस्य by विपरीतलक्षणा and द्यूतप्रसंगेन किं to mean no misery arises from द्यूत ' This also is equally unsatisfactory II 12 8—जर्जरेण पटेण प्रावृत (or जर्जर पटं प्रावृतम् यस्य स) Mathura who was well acquainted with the happy-go lucky character of gamblers who talked as though they were millionaires drags away the tattered piece of cloth and makes fun of Darduraka II 12-9—कटस्वणेन—by a कट (the highest) throw He would easily win ten suvarnas by just one throw नहिं Darduraka gives an effective reply A rich man need not necessarily make an exhibition of his riches at all times, or actually carry the money on his person (as even now some village-people do)

(13) दुट वर्ण यस्य स, a low caste fellow, or दोषावेशात दु स्थितसुवर्ण । श्रीनिवासाचार्य पञ्चेन्द्रिय Darduraka with a high pontifical air blames Mathura for killing (?) a man and that one too possessed of five ज्ञानेन्द्रिय ! He is obviously trying to gain time by such talk (सिंहसर्पादयोऽपि क्रूरसत्त्वास्मनाशाय न घ्नन्ति सत्यनीयप्राणी नद्र एव त्वमिति भाव । श्रीनिवासाचार्य) II 13 1—भर्त लव Mathura is apparently impressed by Darduraka's speech and so addresses him as भर्ते or, the epithet is used sarcastically II 13 11—न युक्त Mathura, on hearing of the original idea of Darduraka about recovering the dues from a debtor (viz advancing a further sum to the debtor and hoping that he should win at the play) finds that Darduraka has been fooling him and so asks him to stop that nonsense or to pay the amount himself, if he felt so much interested in Samvahaka. II 13 12—अहमपि त्वम्— Mathura means to say that he was not going to be influenced by the advice of people like Darduraka he would not be untrue to the traditions and rules of the game and his duties as a Sabhika. If he were to act otherwise, he would be showing द्यूत to be मिथ्या (so, he would accept no compromise in the matter of payment and would enforce his decree if need be) He is not afraid of

people (especially those like Darduraka) who want to find fault with him for harassing a human being and so on As a matter of fact, those who suggest different ways of avoiding payment or side with the defaulter are men of no character खण्डित वृत्त यस्य स II. 13 18—एत्नेमेत्र—by not observing the rules of the game Mathura says, Darduraka's siding with the defaulter now shows that he must have been himself a habitual cheater at game II 13 29—पुंश्चली an unchaste woman, who does not stick to one man, पुंस चलति इति II. 13 30 मार्गेगत इत्यासि-The passage as it stands, appears to be corrupt The idea appears to be,— you beat me just on the road, so I can not complain against you but *if you dare to beat me at the* गन्तुल, *then you would see how* you fare (you would get a nice फल viz. a good गण्डदण्ड) But मार्गेगत एव ताडित seems to be a positive valid ground for complaint on the part of Darduraka If we could read ताडयिष्यसे, the sense would be much improved I have been beat by you on the public road I shall lodge a complaint against you at the court and the judge would order you to be flogged then you would realise what your act would bring to you II 13 39—गोपालदारक— There is no doubt about it that गोपाल is a proper name Palaka and Gopala were brothers and Āryaka killed his uncle and became king himself Some one not knowing this historical incident, took गोपाल to mean a cowherd and added expressions like घोषवासीय in connection with him, in conformity with his association with the *cowherds* II 13 44—अनपावृत—*the meaning* in any case must be unfastened, open', अपावृत is unfastened, so अनपावृत would mean exactly the opposite (some read अपावृत to avoid all trouble) Could it be that the poet uses this expression to mean slightly open ? II 13 50—साध्वसम् because, a creditor *could easily be turned back by payment* (*Vasantasena* was rich enough to pay off any creditor) there was no need to barricade one's house against him as would have been necessary, if Samvahaka had been pursued by armed men, for instance II 14. 1—कथ Samvahaka who always lived in terror of creditors is surpri ed *to find that in Vasantasena's eyes, a creditor was* one who could be simply ignored.

(14) Samvahaka means to say that a person who undertakes *to do a task which does not lie beyond his* means, would never came to grief on the other hand one who, ignoring his limitations,

goes beyond his depth comes to grief (witness Samvahaka's own position) II 14 4—अत्र लक्षितोऽस्मि—The truth of the statement (in stanza 14) is illustrated in my own case (वैषम्यण) पृथ्वीधराचार्य explains differently, पराजितो विज्ञातोऽस्मि येन देयापदानमनुचित मन्यमानया अनुदत्त्वा द्वारोद्घाटनमादिष्टमिति भाव (that is Vasantasena ordered the door to be opened, because she did not like the idea of refusing to pay one's dues, and knew him to have lost). This is quite clumsy II 14 5—द्यूतकर प्रति Mathura did not know that Samvahaka had run away, so, while still wiping off his eyes he addresses द्यूतकर thinking him to be संवाहक II 14 14-भूतानि सुवर्णानि-The Suvarnas are gone now Mathura is afraid that he would not get his money, because it would not be possible for him to enter Vasantasena's house by force The next passage राजकुले (राजकुले निवेदय is an idiomatic expression meaning 'to lodge a complaint in a court of law') also shows that the Dyutakara understood Mathura's words to mean that the money was gone Some take भूतानि to mean the Suvarnas are safe ', for, Vasantasena being a rich lady, could easily pay off that amount (But why should Vasantasena pay the amount ? How does Mathura draw this inference ? Vasantasena was surely not like Carudatta prepared to help every Tom, Dick and Harry) II 14 17—एव Mathura knows that going to a court of law should always be the last resort, the delays of law are proverbial, so he prefers to wait and deal with Samvahaka himself II 14 23—कलेति Samvahaka was a well to-do person at that time, so, he did not learn the art for the sake of maintaining himself but now, owing to the change of circumstances he had to live by it II 14 40—This appears to be जनान्तिकम् to Vasantasena मनोरथानाम् अन्तरस्य (अन्तरम् object) The description given by Samvāhaka could only point out to one man viz Carudatta II 14 48—अनन्यानन्तरे-Samvahaka is surprised to find that Vasantasena accurately hit upon the sequel II 14 50—दुर्लभा Vasantasenā of course had said निपुणम् , because she guessed that Samvahaka was in all probability referring to Cārudatta But while answering Samvāhaka's query she says that it was not surprising that she guessed rightly, for, it was well known that virtues and riches did not go together There was ample water to be found always in tanks whose waters are not fit to be drunk Vicious men who do not

want to spend their money, are bound to be rich (cf for a somewhat similar idea निसर्गभिन्नास्पदमेकसंस्थमस्मिन् द्वयं श्रीश्च सरस्वती च I Raghu VI and परस्परविरोधिन्योरेकसंश्रयदुर्लभं सगत श्रीसरस्वत्यो: Vikram V) II 14 65—भवत्वार्ये Samvahaka was simply flabbergasted at the royal reception given to him, merely at the mention of the name of Carudatta I II 14 67—कुत्र स धनिक:—(1) Where is that creditor of yours ?—the obvious sense also (2) How could Carudatta be a rich man in view of the fact that he was so liberal and generous ? Samvahaka who was still amazed at the magical effect of Cārudatta s name takes the passage as referring to Carudatta

(15) This verse is rather obscure In the second line some editions drop the न and read [स पूजयितुमपि जानाति] The different interpretations are —(1) सज्जन refers to Carudatta. Samvahaka means to say that if Carudatta was not a धनिक in the ordinary sense of the term he had ample धन of a better and more lasting type, viz. generous nature courtesy And Carudatta would be very glad to know how even his name is honoured by others (स पूजाविशेषमपि जानाति is to be read with a Kaku the answer being in the negative To appreciate a पूजाविशेष you yourself should show it first to others just as one who knows how to obey, can alone be a good commander If the न is dropped the passage is to be understood literally the meaning being the same) (2) सज्जन refers to Vasantasena and the second line (without the न) means " inasmuch as Vasantasenā showed such a high regard for him he too ought to show an equally high regard for her (जानाति लभत इत्यर्थ । यतो भवती सत्कारं सम्यगति भाव— धातिवासाचार्य) This does not seem to be satisfactory II. 15 14—वास घासार्थे पादपस्य विसंष्ठुलतया —विसंष्ठुल—uneven disturbed It was not surprising that with Carudatta reduced to poverty his servants and dependents should be thus forced to wander about in search of wealth. So it was their bounden duty to help them (स्वामिनो दशाविपर्ययेण उपजीविन एवमन्यत्र प्रवसन्ति भाव । धातिवासाचार्य) II 15 15—अयमार्य एव प्रतिपादयति Note how Vasantasenā shows consideration for the feelings of Samvāhaka, by her anxiety to preserve his self-respect by letting the Sabhika and Dyutakara believe that Samvahaka himself was paying off his debt II 15 19—उन्मादितो

Māthura is shouting out on the street now and then so as to be heard inside the house II 15 25—इतरो Sabhika was an official hence Madanikā wants to pay the money to him

(16) तनुमध्ये—A thin waist is a sign of beauty Cf मध्ये क्षामा—Megha स्ने दृष्ट दुर्विनीतेन—दुर्विनीत—lit not brought up properly, aggressive Mathura owing to his recent ill luck, is not in a mood to make love to or to be attracted by women But he does show the gambler's spirit in talking in a lewd manner to a stranger II 16 5—यत्तान्यानि This refers to नास्ति मम विभवः said by Māthura A real gambler would never make such a confession, in fact as Darduraka has already remarked a gambler is like a king addicted to wealth and women at all costs II 16 13—कुल्पुत्रम्—It is amusing to find Māthura who had heaped every kind of abuse (and even blows) on poor Samvahaka now referring to him as कुलपुत्रे and inviting him to start playing again (for was not Samvahaka a very good customer?) Such is the magic of wealth! II 16 18—वधुत्तम A courteous way of asking Samvahaka to go II 16 20—परिजनस्य हस्तगत I shall teach the संवाहनकला to your servants (परिजनशिक्षणार्थं या संवाहनसौष्ठवं नानयितुमिच्छामि मत्युपकारान्तरे हि न समर्थोऽस्मि अतः परिजनं शिक्षितुमादिश्यताभिप्रायः। धानिवासाचार्य) This is the best interpretation (2) Let the कला be in the hands of your परिजन that is let me be taken in your service Here the usual meaning of हस्तगता (skilled in mastered by) is violated and such a request would be rather a bold one II 16 22—यस्य कारणादिय Vasantasena considers it a sacrilege that one who had personally attended upon Cārudatta should now think of serving some one else (It would be seen that यस्य कारणात् is wrongly used Samvahaka did not learn his कला for the sake of Carudatta It is true that he made use of it only for Carudatta) II 16 28—शाक्य is the name of Gautama Buddha, Buddhist श्रमणक an ascetic or monk संवाहक द्यूतकर and शाक्यश्रमणक—He wants Vasantasena to remember all the three names depicting the three phases of his life (but pointing out to one and the same individual) II 16 30—साहस—taking to renunciation in a precipitate manner which may cause one to repent of it afterwards This has nothing to do with the odium associated with the life of Buddhist and Jain mendicants as Mr Kale says

(17) CONSTRUE द्यूतेन मम तत् कृतं यत् जनस्य जनस्य विहस्तम्, इदानीं प्रकटशीर्ष न राजमार्गेण विहरिष्यामि।

Samvāhaka finds himself in high spirits at his resolve of becoming an ascetic He contrasts his former state (of a

gambler) with the new state of an ascetic The first line refers to the gambler's state As a gambler, he was always perplexed (विह्वल, विगत ह्रस्व यस्य स विह्वल, विह्वलम् व्याकुलत्वम्) and afraid of people, he had to move about furtively, in lanes and bylanes, in order that people may not see him or catch him unawares, now as an ascetic, holding his head high up, he could roam about boldly on the kings highway This is the only natural and *straightforward meaning* Other interpretations that ignore the fact that *two* different states are obviously described in the verse (one in each line) should be unceremoniously rejected Thus Mr Kale explains धुनन मम नन् दशान्तर कृत (referring to his resolve to be a Bud mendicant) यत्मत्कम्य जनम्य विह्वल (विगत ह्रस्व यस्मिन्) in *which no man can lay his hands on me ' etc., and calls this ' the* best way ' He ignores इदानीं in the second line altogether, which shows that the first line must refer to a past state Some take विह्वल to mean अवमानस्य Some even take विह्वल to mean निर्भयम् and explain 'gambling has made me *free from fear*'—This gees violently against the context Some read वीहस्थम् (यस्मिन्) for वीहग्यम् II 17 9—A गन्धगज is defined by पालकाप्य (a गजशास्त्रकार) as यस्य गन्ध समाघ्राय न तिष्ठन्ति प्रतिद्विपा । त गन्धहस्तिन प्राहुर्नृपतेर्विजयावहम् ॥ The name (खुण्ट मोटयतीति) खुण्टमोटक is significant II. 17. 11—विकट उज्ज्वल वेश यस्य स —, *it is well known that servants etc love to dress* themselves gaudily II. 17 14—यदग्रता . , this is also a natural touch Karnapuraka, fresh form his big fight with the elephant and excited, comes rushing on and fails to notice the presence of Vasantasena II 17 17—परितुष्टसुरो , *this shows that the* उद्घाटण was some happy event II 17 19—कर्णपूरकस्य पराक्रम—This way of referring to oneself by name, or in the third person, is common in Sanskrit II 19 5—महामात्र—the chief of the mahouts (18) and (19)—*The two verses give a natural description of the* consternation caused by the breaking loose of the elephant II 19 12—कुण्डिका एव भाजनम् (or कुण्डिका and भाजन two separate objects) The परिव्राजक is apparently संवाहक himself Though sufficient time has *not elapsed since his departure, for him to have put on the* dress of an ascetic and to be caught by the elephant, such discrepancies (which abound in Shakespeare) can be got over by not looking at every thing mathematically and by acknowledging that *dramatic time ' is different from ordinary time.* II. 19 20—विच्छिन्न विसूत्र य शृङ्खलया कण्ठ तत्र II 19 22—नदि न है .

Karnapuraka in his enthusiasm forgot that he was talking in the presence of his Mistress (a good servant never boasts or talks proudly of his own doings in the presence of his master), and so corrects himself by saying आयाया that is the credit of what he had achieved goes not to himself, but to Vasantasena who had fed him and whom he had been serving (स्वामिनिगामीद यश इति भाव । श्रीनिवासाचार्य) II 19 22—वामचरणेन द्यूतकरं लोहदण्ड गृहीत्वा— (1) The best interpretation of वामचरणेन appears to be—Going in a zigzag way (to avoid a frontal attack by the elephant) The द्यूतकर is apparently संवाहक परिव्राजक (but Samvahaka was *not* a द्यूतलेखक but a mere gambler again how did Karnapuraka recognise him especially in his ascetic garb even if it be supposed that he knew Samvahaka before as a gambler? Or द्यूतलेखक might not refer to Samvahaka at all calling the द्यूतलेखक in the Gambling house near by to help' etc Some propose to read द्यूतकर for द्यूतलेखक so that it might refer to Samvahaka, but that does not clear the initial difficulty pointed out above) (2) Śrinivasacarya takes वामचरणेन to mean सव्यपादेन (Karnapuraka took the iron bar with his left foot to avoid any loss of time) and द्यूतलेखक as referring to संवाहक (in which case उद्घुष्य means shouting up to encourage him) or to the Scribe in the Gambling house (in which case उद्घुष्य means गृहदण्डग्रहणार्थमाहूय) Read his comments also वामचरणेन—सव्यपादेन हस्तेन ग्रहणे हि समय न हस्ता गृहाया-द्विलम्बश्च स्यादिति पादेन ग्रहणम् । दक्षिणस्य हस्तावस्थानस्याप्रयुक्तत्वाद्वामचरणेनेति । अनति-यत्नश्च व्यज्यते । To take उद्घुष्य as उच्चार्य and explain the same as Stumbling with my left foot over a gambler's score' hardly improves matters

(20) विन्ध्य this suggests the formidable nature of the elephant II 20 3—साधु त्वया कृतम्— Vasantasena should have shown more enthusiasm about and greater appreciation of Karnapuraka's feat than a mere साधु कृतम् Perhaps she thinks that Karnapuraka's narrative should be taken with a grain of salt II 20 8—विषमभरा भग्ना आक्रान्ता— for all people had crowded there to see the extraordinary tussel between a man and an elephant (the expression is repeated later in the play) II 20 9—शून्य निःश्वस्य because he was unlucky in not having any ornaments that could be given as a reward II 20 12—चारुदत्त, for if the प्रावारक was जातीकुसुमवासित it must have been Carudatta

who had offered it to him II 20 15—मद्गन्धन , the poet purposely makes this excuse in order that Vasantasena should have an opportunity of reading herself her lover s name upon it II 20 17—नाम mantles were marked by the owner s name In Act VIII also, Sakara has a mantle marked with his own name II 20 19—इति वाचयित्वा सस्पृह गृहीत्वा—Note that Vasantasenā reads the name on the mantle without taking it in her hands Only when she knows that it belongs to Carudatta, she takes it and covers herself with it II 20 28—साम्प्रतम्—Now when he got a more costly substitute for the प्रावारक (Vasantasena retains the प्रावारक for herself as it was प्रियस्पर्शपूत (श्रीनिवासाचार्य) विशेषण—because his statement before (II 20 21—शोभते) was made half heartedly, for he was afraid that he would lose the प्रावारक and get nothing in return But now he can give unstinted praise

The gambler s episode and the feat of Karnapuraka are described in order to heighten Vasantasena's love for Cārudatta, by referring to his generous nature and furnishing impartial evidence about his virtues

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ACT III

The events described in this Act take place about a fortnight later. Sarvilaka, a desperado who is in love with Madanika, Vasantasena's maid, wants very badly money to make Madanika a free woman. He breaks through Carudatta's house and steals Vasantasena's ornaments kept as a deposit. Carudatta on knowing about the theft is very much distressed, because no body would believe in the theft of those ornaments; all would say that Carudatta owing to his poverty, had really appropriated them himself. Carudatta's wife, Dhuta, offers her jewel necklace as a present and Carudatta sends Vidusaka to Vasantasena with the necklace which was to be given to her as a substitute for the ornaments, it being given out that the ornaments were lost by Carudatta at gambling.]

(1) द्रव्येण गर्वित । The first line refers to Carudatta, the second line reminds one of Sakara.

(2) Perhaps the Ceta is referring to Carudatta himself, when he talks of the स्वाभाविकदाक्ष्य such as extreme liberality. III 2 11—रेभिल—a merchant who was a great singer. He is the friend of Sarvilaka also. रत्न, as precious as the fourteen jewels churned out of the sea (The following verse recited at the wedding ceremony gives the list of these jewels—लक्ष्मी कौस्तुभ पारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः । अश्वः सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥)

(3) सङ्केतक—one who has made an appointment or सङ्केत or सङ्केत itself. मत्सादृश्यं विरहतनु वा-Kalidasa in his Megha describes the यक्षस्त्री as trying to divert herself with playing on the वीणा (उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ।) III 3 7—स्त्रिया because both the स्त्री and the मनुष्य (is not a woman a 'मनुष्य'? Vidusaka is hard on women here) are doing something contrary to their nature in reciting Sanskrit passages and in singing the Kakali respectively. They thus become objects of ridicule (स्त्रियाः पुंसामार्यविरुद्ध भाषमहाप्राणादिप्रयत्ननिष्पाद्यसंस्कृतभाषणं पुरुषस्य स्त्रीयोन्यनुरूपं काकलीगानम् । श्रीनिवासाचार्य) काकली is the B ♯ of Western music or तीव्र 'नि' of Indian

music approximately It is a tone naturally fit for women. III. 3 8—दत्ता नवा नस्या (नासारज्जु) यस्या सा गृष्टि is सकृत्प्रसूता गौ a young cow with only one calf Being unused to the नस्या the गृष्टि constantly has to make the su su sound. *III 3 9*—मनुष्योऽपि When a man with a naturally loud voice tries to sing in a soft low tone he only succeeds in producing a muttering (not musical) sound and looks more like an old priest muttering Mantras, but dressed in an unnatural dress wearing garlands etc not suited to his age (वयसो नानुरूपस्त्रग्भिश्च विरूप शृङ्गारिविन्योऽयमनुतरैक कुसुमस्तुम्नालाधारणे यथा हास्य भवति य सन्तप्रगल्भ्याविरुद्ध पुम कामलेखानमित्यर्थ । श्रानिवासाचार्य)

(4) अन्तर्हिता वानना यदि (as though) भवेत् इति मन्ये that is a woman disguised as a man was as though singing If the reading is अन्तर्हिता यदि the meaning would be—we would have thought that it was a woman singing if Rebh la had been screened from our sight and we had not been able to see him with our eyes रक्तं etc. are technical terms in music and no *explanation in words of these terms is likely to be of any help* to the student (श्रानिवासाचार्य quotes from नारदशिक्षा in this connection—रक्तं नाम वेणुवीणास्वरगणमेकाभाव रक्तम्, मधुरं नाम स्वरभावोपनीत ललिताक्षरगुणसमृद्ध) What is called स्फुट ललित and मनोहर is perhaps the व्यक्त अलङ्कृत and श्लक्ष्ण in the नारदशिक्षा

(5) मृदुगिर goes with नस्य some take it as accusative going with गृण्वत् but this breaks the *symmetry* This verse also contains a number of technical terms in music (In Nagananda I there is similarly a verse dealing with वाणावाद्य) The poet is here deliberately parading his knowledge of music that is all गमादर एतस्यापि गतप्रस्य वाच्छित्तिविरोधेन स्वस्यानेनायाम् पुनरविनिरतिभव । (हेल्या सगमितम्) असमानानम्भयोरनायामोपशान्तितालस्याद्देशानामर्थे—र्थ निवासाचार्य)

(6) CON TRUE असौ इन्दु हि निमिगवक्त्रा दत्ता गगनतटात् (सन्) जलदागम्य वनद्विपस्य अवशिष्ट तस्य विषाणाग्रम् इव अस्त प्रयाति । (उपमालङ्कारः)

As the moon is described as setting at midnight (III 2 8—अर्धरात्रसमयेऽस्तमेति) it is a crescent moon on the 8th or 9th day in *the dark fortnight The ends of the moon s disc correspond to the* विषाणाग्र (दन्ताग्र is meant) and the moon to the वनद्विप whose tusks are very sharp as compared with those of a tame elephant Only the tusks and th head are visible above the water when the वन्यद्विप plunges himself into the water Similarly the disc ends

of the moon are visible (the rest of the moon's body—the portion of the sky covered by moon light— may be said to be not visible when the moon is about to set) III 6 26—यथा सर्वे , Vidusaka means to say that he was a Brahmana all right, but a Brahmana having no power and commanding no respect A डुण्डुभ ('दुतोंडे' in Marathi) is a serpent but treated with contempt and not at all feared by any one, as it is non poisonous The simile is thus quite appropriate III 6 33—अद्याप्येतत् . , this shows that the सुवर्णभाण्ड had been in Carudatta's house for several days स्मिन . , this suggests what is going to happen in the immediate future Throughout the play, Vidusaka's words are shown by the poet to be prophetic

(7) प्रकाशनारी a वेश्या (as opposed to a कुलवधू who is असूर्यंपश्या, remaining veiled, in the अन्तःपुर) Carudatta does not like the idea of Vasantasena's ornaments being kept where his wife would keep her ornaments (for fear of polluting that place, but what about his own association with Vasantasena ? This looks like stretching at a gnat and swallowing a camel !) तस्या खलु भो समर्प्यते—A prosaic line

(8) CONSTRUE . नयनावलम्बिनी इव निद्रा हि ललाटदेशात् माम् उपसर्पति या जरा इव अदृश्यरूपा चपला (सती) मनुष्यसत्त्वं परिभूय वर्धते । (वंशस्थम्)

निद्रा is compared to जरा, both are अदृश्यरूप and चपल, over-powering a person completely जरा makes herself felt first with the head and ललाटदेश (the hair on the head turn grey, nowadays however, even young men are found to have grey hair !) निद्रा also starts her operations with the head (the power of thinking grows less and less when one feels sleepy), then descends down to the eyes (the eye lids close the eyes), then to the body proper (which becomes relaxed) and so on

(9) CONSTRUE शिक्षाबलेन च बलेन च शरीरपरिणाहसुखप्रवेशं कर्ममार्गं कृत्वा भूमितलनिघृष्टपार्श्वः जीर्णत्वचं निर्मुच्यमानः भुजग इव गच्छामि । (वसन्ततिलका)

शरीरस्य परिणाहस्य सुखं प्रवेशो यस्य तम् कर्ममार्ग—a breach, the breach made was neither too big (otherwise it would be easily noticed), nor too small (that would make it impossible to enter through it), but just sufficient to allow the body to pass through it Sarvilaka had to be on all fours to get through it and lost some of his flesh and skin (a necessary price to pay) in doing that, and so compares himself to a serpent (who also creeps along)

getting rid of his निर्मोक (slough) भूमौ परिसर्पणेन घृष्टं गात्रं यस्य सः, निर्मुच्यमान – निर्मोकेण त्यज्यमान

(10) CONSTRUE घनपटलतमोनिरुद्धतारा इव रजनिः जननी इव नृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरं (मां) संवृणोति। (पुष्पिताग्रा)

नृपतिपुरुषेभ्यः शङ्कितः प्रचारः यस्य तम्, परेषां गृहाणां दूषणे निश्चितः च असौ एकवीरः (एकश्चासौ वीरः or एकेषु वीरस्तम्) तम् घनपटलेन (घनं पटलं यस्य तेन) तमसा निरुद्धा तारा यस्याः सा The night is compared to a fond mother who tries to protect her erring son who is bent upon bringing great disgrace upon the family (परे गृहदूषण, दूषण in the sense of disgrace) दूषण means 'breaking through' with रजनि With जननी, नृपतिपुरुष means King's officers in general with रजनि 'the night patrols' घन may be taken with जननी also (but only in a far fetched manner घनाभ्यां पटलतमोभ्यां (पटल and तमस् or तिमिर are eye diseases) निरुद्धा तारा pupil of the eye यस्याः सा, one who is practically blind) The reading (घनेन तिमिरेण निरुद्धाः सर्वे भावाः objects यस्याः सा) घनतिमिरनिरुद्धसर्वभावा is simpler and could be construed properly only with रजनि

(11) CONSTRUE यत् कर्म च स्वप्ने वर्धते तत् इदं नीचम् (इति) पुरुषाः कामं वदन्तु, विश्वस्तेषु च वञ्चनापरिभवः चौर्यम् तत् हि शौर्यं न (तथापि) स्वाधीना वचनीयता अपि हि वरम्, बद्धः सेवाञ्जलिः न (वरम्) एषः हि मार्गः नरेन्द्रसौप्तिकवधे पूर्वं द्रौणिना कृतः। (शार्दूलविक्रीडितम्)

कामम्—Granted that, अभ्युपगमे Sarvilaka admits that चौर्य is a dirty business, because it is not fighting your opponent in the open, but stabbing him in the dark. It is taking a mean advantage of unsuspecting people who are asleep But anyway it is far better than servitude which makes you lose your self-respect completely, while a thief is a master of himself and quite independent And further, no less a person than Asvatthaman, the Brahmana warrior (son of the great Dronacarya) has been known to have had recourse to चौर्य to achieve his object, so no one can honestly blame Sarvilaka, if he has decided to follow in the foot steps of the worthy Asvatthaman (here is a case of the Devil quoting the Scripture) नरेन्द्राणां सौप्तिके (सुप्तौ or सुप्तेषु भवे) वधे—After the end of the Mahabharata war, when the Kauravas were all dead, and Duryodhana also lay on his death bed, being worsted by Bhima in the गदायुद्ध Asvatthaman happened to see an owl killing the birds at night Finding that it was an easy way to dispose of the enemies, Asvatthāman raided the

Pandava camp at night and slaughtered all who were there, including the sons of Pandavas Dhrstadyumna and others (the Pandavas were saved because they were away from the camp at that time)

(12) CONSTRUE क नु देश नगरवेश्मशिथिलं यस्मिन् शब्द न भवेत्, भित्ता च सति (या मन) नराः दर्शनान्तरगत न भवत् हैम्य धारणीगतया लोष्ट सदृश गत्वा च भवेत तस्मिन् । स्त्रीजनदर्शन न भवत् न अर्थसिद्धि च स्यात् । (शार्दूलविक्रीडितम्)

नगरस्य अवेश्मन शिथिलं, लोष्टसदृशम्—कोष्टरम्, दर्शनस्य अन्तर गत क्षारेण क्षीणतया Sarvilaka wants to find out a spot where it would be possible to effect a breach with ease and safety भित्तिना is taken by Srinivasacarya with दर्शनान्तरगत भित्तिसंधीनामभिमुख्येऽन्तर्गतदीपा- लोका ना न # प्रगत मागगाऽप मदिय जन समवेगादिति भाव । On स्त्रीदर्शन , he remarks, धावतो ह गानस्वभावनया भिन्नप्रबुद्धो दृष्ट्वा महान्त नाद कुयादवश्यमिति भाव । The meaning of दर्शनान्तर as 'according to the दर्शन the science of thieving and नराल as opposed to it is far-fetched III 12 1—नित्या (1) Water is offered to the sun daily the spot where this water is offered would naturally be rendered soft in course of time (2) आदित्यदर्शनेन उदकसेचनन च exposed to the sun and rain. The reading नियादित्यादर्शन would mean 'which is never exposed to the sun that is, left uncared for III 12 2—मूषकाणाम् उत्कर, this shows that the spot is already bored through by the rats and not much effort on the part of Sarvilaka would be required हन्त To have found such an ideal spot was a good omen To make a good beginning is winning half the battle स्कन्दपुत्र a thief (cf भरतपुत्र—an actor पुत्र means here, a disciple) स्कन्द–Kumara Kartikeya was the patron-God of thieves 'आग्नेय कृत्तिकापुत्रो रौद्रो गाङ्गेय इत्यपि । श्रूयते भगवान्देव सर्वगुह्यमयो गुह । (MBh,–Adi-parvan) The story of Kartikeya's birth is described in Kumara IX and X in detail Parvati threw the *tejas* of Siva into Fire, who unable to bear it transferred it to the Ganges who in her turn threw it into a thicket of reeds and Kartikeya was born there (hence his epithet शरवणभव) The six Krttikas nursed him afterwards (hence his epithet षाण्मातुर he had six mouths and so is called षडानन) While yet an infant he commanded the army of the Gods and killed Tarakasura (hence he is called सेनानी) स्कन्दन्नयत शल्यस्कन्दना प्राप्तो गुहावासाद्गुहोऽभवत् । How he came to be a God of thieves is not clear III. 12 3—कनकशक्ति an epithet of Kartikeya

(whose weapon is the golden शक्ति) according to some an आचार्य of that name, the founder of चौर्यशास्त्र

(13) Seven different kinds of breaches are mentioned here पद्मव्याकोश—like a *blossomed lotus* The names are differently given in the Carudatta of Bhasa Sarvilaka is a true artist He wants to do his job very systematically

(14) Sarvilaka had broken into various houses before and he was glad to find that his skill had been acknowledged in the art of सन्धिच्छेदन *though he had been cursed by people at the same time* श्रीनिवासाचार्य understands दोषज्ञ to refer to the faults in the सन्धिस्थ भित्तिगुणदोषवशात् यत्र न सुभकरं तत्र दोषान् यत्र तु सुन्दरं तत्र क्रमेण सन्धिरूप कौशलमपि यदनीलयं । III 14 1—ब्रह्मणि साधु ब्रह्मण्य स च देव तस्मै दवाना मन यास्मन् तस्मै So ne take कनकशक्ति as the name of the first आचार्य, but the epithets ब्रह्मण्य देव and देवव्रत seem to go against this interpretation (कनकशक्ति usually refers to Kumara Kartikeya the argument that he is saluted twice because he is the patron God is not very convincing) III 14 3—योगेन रोचना—a magical ointment

(15) The ointment had the power of making one applying it invisible and made him also proof against weapon strokes III 15 1—तथा करोति—This does not mean as one is likely to think that Sarvilaka applies the Yogarocana ointment to his body For, later on in III 19 2 he says मा नाम रक्षिणः स्तम्भीभूय तिष्ठामि etc This move was quite unnecessary for the Yogarocana would have made him invisible to the guards So तथा करोति simply means 'starts boring the पूर्णकुम्भ variety of breach' III 15 1—प्रमाणार्थं सूत्रम्

(16) Contrast with this the description of the यज्ञोपवीत (अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम् । देवतानां पितॄणां च भागो येन प्रदीयते ॥ X. 18) by Carudatta further on in Act X To Sarvilaka, the sacred thread is useful, as a measuring tape, an opener, or as a ligature, to Carudatta it is a holy उपकरण for offering oblation to the Gods and the Pitrs. Verily there is nothing good or bad inherently, but thinking makes it so दष्टस्य परिवेष्टनम्—The following treatment for snake-bite given in the Encyclopaedia Britannica shows the importance of a परिवेष्टन—'Apply a ligature above, not on the top of the situation of the bite twist the string tightly with a stick. Then make a free incision into the wound etc.

III. 16 3—चिरिंसा कृत्वा—This appears as a stage direction. It would be better to read it as part of the speech of Sarvilaka, चिरिंसा कृत्वा स्वगतोऽस्य।

(17) CONSTRUE सन्धिमुखेन महीतले निर्गता सुवर्णपिञ्जरा पर्यन्ततम-समावृता प्रदीपस्य शिखा कषे निकषेगता सुवर्णरेखा इव विभाति। (वंशस्थम्)

सुवर्णवत् पिञ्जरा पर्यन्ततमसा समावृता The bright yellowish streak of light coming through the hole, and gracefully reaching the ground in the midst of gloom all around, is fitly compared to a shining streak of gold drawn on the touch-stone III 17 2—प्रतिपुरुष-a dummy man (like the targets for musketry practices) नम , because he was so lucky to find that no one was awake in the house So like a grateful devotee, he offers this salutation to the Patron God III 17 6—पृष्ठेन प्रतीक्ष्य-पृष्ठेन कपाटस्य पश्चात् प्रतीक्ष्य ? शनैरुद्घाटने शब्दो नानुगत इत्येवेति भाव। (श्रीनिवासाचार्य) or 'keeping a watch behind' लक्ष्यसुप्त-छद्मना or व्याजेन सुप्तम्

(18) CONSTRUE अस्य (पुरुषस्य) नि श्वास न शङ्कित सुविशद तुल्यान्तर वर्तते दृष्टि गाढनिमीलिता न विकला अभ्यन्तरे न चञ्चला गात्र स्रस्तशरीरसन्धिशिथिल शय्याप्रमाणाधिकम् अपि च यदि लक्ष्यसुप्त स्यात् अभिमुख दीप न मर्षयेत्। (शार्दूलविक्रीडितम्)

गाढ निमीलिता सती शरीरस्य सन्धय यस्य तत् च शिथिल च शय्याया प्रमाणात् अधिकम् This is a good natural description of a man sleeping soundly III 18 2—पुस्तका (not books then the expression would have been पुस्तकानि)—मार्दोपलदारुवस्त्रादिनिर्मितप्रतिकृतय—'मृदा वा दारुणा वाथ वस्त्रेणाप्यथ चर्मणा। लोहरत्नै कृत वापि पुस्तमित्यभिधीयते॥ dolls, cloth figures etc Carudatta as one interested in music etc seems to have got a good collection of these Samgita requisites भवनप्रत्ययात्—The house was a very big one so Sarvilaka naturally argued that the owner must be a very wealthy man But, his expectations were not realised III 18 4—तन्ममापि नाम , there cannot be any भूमिष्ठ द्रव्य remaining hidden from me I have the means to discover the hidden wealth howsoever carefully guarded the secret might be बीजम्—Sarvilaka it would be seen, is prepared for all eventualities (The Dasakumaracarita gives a list of the necessary equipment for a thief in the following passage, बदनीकृतकौक्षेयक फणिमुखकाकलीसन्दंशपुरुषशीर्षकयोगचूर्णयोगवर्तिकामानसूत्रकर्कटरज्जुदीपभाजनभ्रमरकर-ण्डकप्रभृत्यनेकोपकरणयुक्तो p 79) The बीज had the property of expanding in a place where there was a treasure hidden.

III 18 ⁷—— ब्रम्हायते—ऊरुस्तम्भ (ऋद्धन स्वप्न यस्य) इव आचरति स्वप्नदर्शनानन्तरमित्यर्थः । अन्ये तु सान्द्रनिद्रः एव सना यत्र न त्वयाऽऽनं निद्रावान प्रदान विपरितंत्तु तत्रे च स उच्यते उत्स्वप्न इति । स्वप्नायते इत्यथ । अन एवोत्कृष्ट स्वप्न उत्स्वप्न इत्ययवयार्थोऽपि सम्गच्छते इत्याहु । (श्रनिवासाचार्य) III 18 11—नर्तराया स्नानगाट्या निरुद्धम् III 18 17—मनातिक्रमणाया Sarvilaka has a sense of humour also He is prepared to take the अलंकरणभाण्ड because he was asked to take it in the name of the भावना गाम्भाया and ब्राह्मणाम्या ब्राह्मणस्य काम्या (desire from कम्) The काम्यात् termination is not applicable here for in that case ब्राह्मणकाम्या would mean the desire *for* a Brahmana Here the meaning is the desire *of* a Brahmana so काम्या must be independently explained as derived from कम् to long for This passage incidentally shows that Brahmanas and cows were held in high respect in those times III. 18 21—भद्रपाठ is the name of the insect. विकृतमन्धकारम् because he could not see anything in the darkness अथवा (इतम् अन्धकार निक्। अन्धकार कार्यत्वात् कृत इति निय इत्यथ । मयेति न केवल अद्रपीठेनेत्यर्थ । इय चोर वृत्तम ब्राह्मणस्य कुलकलङ्क इति भाव । श्र निवासाचाय) Sarvilaka means to say that he has no right to decry the darkness caused by the insect Bhadrapitha extinguishing the lamp Has he not been responsible for a worse kind of darkness (disgrace) brought on in his family? He born in a pure highly respected family of Brahmanas well versed in the four Vedas has stooped so low as to break into other peoples houses to rob them for the sake of a courtesan girl Can degradation go any further? III. 18 22—अप्रतिग्राहक A गृहस्थ not a भिक्षुक one who does not accept a gift or प्रतिग्रह the acceptance of a gift deprives one of one s lustre Yajnavalkya says—प्रतिग्रहसमर्थोऽपि नासक्त य प्रतिग्रहे। ये लोका दानशीलाना स तानाप्नोति पुष्कलान् ॥ III 18 33—महाब्राह्मण Note the sense of humour of Sarvilaka He calls विदूषक a महाब्राह्मण for the विदूषक had given him a gift of the gold ornaments स्वापद् व्यसनम्—for there was no need now for keeping awake with the ornaments gone!

(19) आनर्वेदम् (निर्वेद ग्लान अस्य इति निर्वेदम् न निर्वेदम्) पौरुष यस्मिन् chill penury represses all noble rage where पौरुष does not feel ashamed is prepared to do any thing without feeling disgust and so is subjected to disparagement ultimately The reading अनिर्दत्तपौरुषम् would mean where पौरुष does not show its power III 19 1—निष्क्रयार्थम्—It seems in those times some sort of slavery existed and it was possible to release the slave from

bondage on payment of some ransom III 19 3—ममापि , why should I be afraid of the guards? I know too well how to dodge them

(20) सुप्तानाम् अस्वप्नानां मनुष्याणां वीर्यस्य तुलने A dog knows merely by smelling, whether a man is asleep or not or how powerful he is रूपस्य शरीरस्य वेशस्य च रचने, माया–the juggler's art वाक्–the Goddess सरस्वती Sarvilaka was proficient in various dialects and could assume any form and shape at will डुडुभ — the meaning of this word is uncertain श्रीनिवासाचार्य says छिद्रिनि छिद्रान्तरप्रवेशसमुद्रिंगोधिका स्थानान्तरगमनसमर्थ सर्पो वा। गर्तप्रदेशवञ्चनर इत्यर्थे।

(21) भुजगस्य अवसर्पणे गजः (स हि भूमावन्तर्विवराणि कृत्वा गृहं प्रतिवसतीति भाव।) The two verses (20, 21) fairly accurately describe the characteristics of various animals and birds III 21 13—चौर स्नीयरक्ता–This is a spoonerism on the part of Vidusaka, or, said deliberately in jest Vidusaka was only half awake and thought that Radanika was only indulging in a joke III 21 18–द्विनीयमिव Radanikā had never said this, but Vidusaka on looking at the breach is describing it in his own way III 21 25—अहो दर्शनीयोऽयं सन्धि–One does not know whether Carudatta should be admired or pitied for the remarkable coolness displayed by him As one having an eye for real beauty, he praises the breach itself

(22) CONSTRUE उपरितललिपतितनिष्टर शिरसि ननु म यदनो विपुल च भय (भाव) अमन्दानतनप्रयोगभीरो महाशदस्य स्फुटितं हृदयम् इव (दृश्यते)। (पुष्पिताग्रा)

उपरितलात् निपतिता इष्टका यस्य शिरसि ननु , the breach was of the पूर्णकुम्भ variety अमदशा जन तस्य सम्प्रयोगात् भीरो The breach is said to be the heart of the mansion horrified at the treatment received by it

(23) वेदितवान् used without the causal sense, to mean विदितवान् Carudatta is sorry that the thief had to go disappointed after toiling in vain for nothing for a long time! III 23 1—तत , when the thief goes back to his friends, he would have to inform them of his utter failure (thus, his friends also would be very sorry) in not getting anything from the big mansion (this would bring disgrace upon Carudatta also indirectly) So, Cārudatta is concerned more with what the thief *might feel than* with his own loss from the theft III 23 18—स्दाचिदेव ...

Carudatta naturally enough, does not remember the episode, but is prepared to admit that he might have been making a mistake, rather than declare that Vidusaka was wrong in making that assertion III 23 25—कथ न्यास Carudatta faints away at the implications of the loss of ornaments what construction would be put on it by the people etc

(24) तुलयिष्यति—would treat me lightly, would despise me निर्धन प्रताप संस्थाम्

(25) Carudatta means to say that he does not mind if कृतान्त had an eye for his अर्थ but why should he not leave his चारित्र alone? To deprive him of that was the most unkindest cut of all III 25 2—अपह्नु to deny Vidusaka a practical man of the world is prepared to deny the whole thing

(26) भैक्ष्येणापि—if need be (and if the money could not be found by severe economy and savings etc from his business) Carudatta would not feel ashamed even to beg but he would see that the value of the deposit is returned duly III 26 17—वरमित्थानीं Dhūta is a worthy wife of the worthy Cārudatta She also cares more for honour or चारित्र and would rather see Carudatta die than lose his character III 26 18—पुष्करपत्र cf नलिनीदलगतजलमतितरलम् the water drops on a lotus leaf are extremely unsteady similarly the भागधेय of poor people does not stay for long with them A very common idea in Sanskrit literature III 26 19—मातृगृह , this shows that the रत्नावली formed part of her स्त्रीधन proper and she could dispose of it in any way she liked III 26 20—शौण्डीरता—pride it appears that Dhuta had again and again asked Carudatta to make use of the Ratnāvali for house hold expenses etc, but Carudatta had refused to do so for that meant depriving Dhuta of her legitimate property which she perhaps some time would need more than himself III 26 29—एव The very high regard Vidusaka has for Dhuta is shown by the fact that Vidusaka acts according to her directions like an automaton She asks him to stand with his face towards the east he does that without asking any questions (A gift should be received with the face towards the east) III 26 35-36—अहं रत्नषष्ठिकाम्—रत्नषष्ठी—A vow or fast to be observed on the sixth day (according to commentators it is a प्राम्यव्रत) when a रत्न should be given to a Brahmana as a gift

(If we read पराक्रान्तदेवसार्थं in I. 8 112 for सिद्धीकृतस्वकार्यं, then Dhūtā is not required to tell a lie about the रत्नावलीहरण) तस्य कृते—तस्य or ब्राह्मणस्य कृते Dhutā wants Maitreya to accept the रत्नावली as a gift in connection with a vow (such a gift can not be refused) She is also sure that Maitreya would know the real reason why the रत्नावली was being offered at that time and hopes that Maitreya would persuade Cārudatta to accept the same (she says later, III 26 39—मा खु मा लज्जितं कुरु,—she does not want Maitreya to praise her to the skies in the presence of Cārudatta) There was just a chance that Cārudatta would accept help in an emergency from a friend if not from his wife Mr Kale suggests that the gift of the रत्नावली was meant for Cārudatta himself (there are certain gifts which a wife can make to her husband) and Maitreya was a mere proxy As it was a religious gift, Cārudatta could not have refused it This interpretation is open to two objections—It is not clear why the gift should not have been made direct to Cārudatta (to say that Dhuta does it owing to her bashfulness is hardly convincing) and the words मा खु मा लज्जितं कुरु lose their force, for Cārudatta could not but accept such a gift Dhutā feels that in an emergency like the present, Cārudatta would stretch a point and would be prepared to accept the रत्नावली in the spirit in which it was offered. III. 26 43—अकार्यं कुर्यात्, Cārudatta is afraid that Maitreya might even commit suicide III 26 50—कथ , ब्राह्मणी—It is not considered proper to refer to the wife or husband by name, amongst the Hindus इदानीमस्मि To be dependent on one's wife is the greatest humiliation, for it is the most sacred duty of a husband to protect his wife at all costs and to see that she is not put to any trouble, but when matters reach a stage that a husband stands in need of support from his wife, it clearly means that he is not at all doing his job properly

(27) आत्मन भाग्येन क्षत द्रव्य यस्य स, अर्थत , for the relation of पाल्य and पालक is reversed, if the पुरुष is पाल्य, he is but a नारी, and if the नारी is the protector, she is but a पुरुष

(28) Cārudatta modifies his previous view. Dhutā's action can be viewed in a different light, it shows that Cārudatta is the most fortunate person in the world He has a wife sticking to her husband for better or for worse a friend like Vidusaka ready to die for him, and both striving their utmost to see that his सत्त्व is

not contaminated विभवेन अनुगता, विभव meaning 'magnanimity' or, acting according to the विभव, changing her course of action in conformity with the vicissitudes of fortune III 28 2— द्यूते हारितम्—An innocent untruth may be told occasionally If Vasantasena were told that the ornaments had been stolen, she would not in all probability accept any substitute (चोरहृते तु ज्ञाते न प्रतिगृह्णीयादुदीरप्रकृतिरिति अभिप्रायाचार्य) III 28 5—मा तावत् , Vidusaka raises two objections to the proposal of giving the necklace as a substitute *for the ornaments*—(1) The *ornaments were in no sense made use of by them, so they were under no* obligation to give anything as a substitute for them (2) The necklace was far too costly as compared to the ornaments Equity demands that only the proper price, if at all, of the ornaments should be given

(29) Carudatta says—The necklace was not given as the price of the ornaments, but as the price of the great trust in them, which Vasantasena showed, in entrusting the ornaments to them, although she knew that they were poor III 29 1— अस्माकं शरीरस्य स्पृष्टिका—To curse one with touching the body makes the curse more solemn (the implication being, that the body of of the curser would come to harm if his directions are not complied with)

(30) CONSTRUE एताभि इष्टकाभि सन्धि शीघ्रं सुसदृशं क्रियताम्, यस्य (सन्धे) रक्षां परिवादबहुलदोषात् न परिहरामि । (आर्या)

परिवादस्य (or, परिवाद एव) बहुल दोष तस्मात् Carudatta orders the breach to be filled up as soon as possible and wishes to hush up the matter of the theft If the breach were not filled up, people would ask inconvenient questions and the matter would become public So he takes this step to avoid scandal रक्षा न परिहरामि— (1) I would not avoid the care of the breach (if we take रक्षा to mean 'care') (2) If रक्षा is taken in the sense of 'concealing,' then the meaning would be 'I would see (न परिहरामि) that the breach is concealed from public gaze, so it should be filled up.' This meaning of रक्ष् (to conceal) is fairly common The other readings suggested, नयस्य and नृपस्य do not give any good sense नयस्य रक्षां परिहरामि may mean 'I want to avoid the preservation of the course of justice, I ought to have reported this theft to the police, but to avoid further scandal, I would hush up the whole

thing' नृपस्य स्पार्न्—King's officers the Police I want to avoid coming into contact with the Police (रक्षा रक्षण दोषनिवृत्तिमित्यर्थ । अत्र सम्भवने इह मे लोकापवादरक्षणं न त्वर्थरक्षणं अन्यथा स्वपत्नीदोषपरिहारात् कृतेऽपि मा राजस्थान प्र नाप्नीति भाव । अ निवासाचार्य) III 30 1—अकृपणशौण्डीयम् अकृपणम् शौण्डीयं यत्र यथा तथा—Carudatta knowing Vidusaka's greedy nature wants him not to lose his self respect while talking with Vasantasena he must not plead for mercy or refer to their poverty III 30 2—दरिद्र Vidusaka means to say that though he is a दरिद्र he would certainly talk in a proud manner (for, वचने नि दरिद्रता) Carudatta could depend upon him to do the needful in the matter

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ACT IV

[Sarvilaka goes to Vasantasena's house with the stolen ornaments to offer them as a ransom for Madanikā He shows the ornaments to Madanika, telling her how he came by them. On learning that the ornaments were brought from Cārudatta's house, Madanikā faints away and on regaining consciousness, excitedly asks him if any body was injured by him in Carudatta's house On being told that every one was safe there, she says that she was very glad to hear that (Vasantasenā happens to overhear all this) Sarvilaka is filled with jealousy at this remark of Madanikā, and after abusing the whole womankind in scathing terms, wants to take revenge upon Cārudatta. Madanikā apprises him of the history of the ornaments, and Sarvilaka is prevailed upon to go to Vasantasenā, in the capacity of a messenger from Cārudatta, to return the ornaments to her Vasantasena receives Sarvilaka, hears his story and requests him to take away Madanikā (for, Carudatta had asked her to give away Madanikā to him who would bring the ornaments to her') Sarvilaka sees through the device, and is on the point of going away with Madanika (a free woman now, ready to become the lawfully wedded wife of Sarvilaka) when he hears the news that Āryaka was imprisoned by king Pālaka. Sarvilaka, sending Madanika to the house of his friend Rebhila, immediately goes to incite his friends to rebellion and to rescue Āryaka.

Vidūṣaka comes to Vasantasenā's house with the necklace (A detailed description of Vasantasenā's house with its several quadrangles) Vasantasena accepts the necklace and sends word with Vidūṣaka that she would pay a visit to Carudatta the same evening.

A storm is about to burst, but unmindful of that, Vasantasenā starts for Cārudatta's mansion.]

IV 0. 4—चित्रफलके निषण्णा दृष्टिः यस्या सा—Sanskrit writers describe the lovers as diverting themselves with looking at the portraits drawn by them (cf. [अथवा तत्रभवत्या उर्वश्याः प्रतिकृतिमालिख्य याव-

तावयमित्र । न च सुवदनालेख्येऽपि प्रियममवाप्य ना मर्ने नयनयोरद्गाप्य सखे न भविष्यति । Vikram II, त्वामालिख्य प्रणयकुपिना धातुरागै शिलायां । Megha) IV 0 14—Vasantasena wants to know whether Madanikā's opinion that the portrait of Carudatta drawn by her was सुसदृशी, was a true one or merely prompted by exaggerated courtesy which was the very life of वाराङ्गना IV 0 21—यदनुराग , the very fact that Vasantasena was so much attracted by the portrait showed that it must have been a faithful likeness. कारण किं पृच्छयते also suggests that Vasantasena should not waste any time in asking such questions, she should get united with Carudatta without any delay IV 0 23—सखी , I want to have the views of my friends, for if the portrait does injustice to Carudatta by showing him to be not very handsome, my friends would ridicule me for falling in love with an ugly person. IV 0 26—नैर्व In that case your friends would sympathise with you, and far from ridiculing you, would respect your wishes IV 0 33—सुवर्णानां दशसहस्रेण (मूल्येन) क्रीत or स्म्य Sakara is trying to secure Vasantasena by means of money now IV 0 39—प्रसीदतु The Ceti had never seen Vasantasena so angry before, she pleads that she could not be held responsible for the contents of the message, she being merely a message-carrier IV 0 41—अहं , I am not angry with you, I resent such a message itself

(1) CONSTRUE निशाया वचनीयदोष दत्वा निद्रा च नृपते रक्षान् च जित्वा एष एव (अहं) क्षणक्षयात् सूर्योदयमन्दरश्मि चन्द्र इव जात अस्मि । (उपजाति)

The theft would be attributed by people to night time (बहुदाया हि शर्वरी) in the absence of a definite knowledge about the thief The reading रक्ष्यान् (people to be protected) is not a happy one There is greater glory in overreaching king's officers than नृपत रक्ष्य. The rays of the moon become dim when the sun rises Sarvilaka also, who was extremely active at night, has become a quiet inoffensive person in the morning

(2) CONSTRUE य कश्चित् त्वरितगति मां निरीक्षते सम्भ्रान्तं स्थित वा (मां) द्रुतम् उपसर्पति त सर्वं दूषित अन्तरात्मा तुलयति, मनुष्य हि स्वै दोषै शङ्कित भवति। (प्रहर्षिणी)

Sarvilaka however had no piece of mind. He was suspicious of any one who looked at him, going at a swift pace, or who approached him all of a sudden, thinking that he was being pursued by the Police त्वरितगतिम् (the other reading) furnishes

a good contrast with स्थित in the second line, on the other hand, being looked at by a person who is a त्वरितगति would afford a better ground for suspicion. तुल्याति weighs, becomes apprehensive of. स्वे दोषैः—A guilty conscience is a man's worst enemy

(3) Sarvilaka had several narrow escapes In one place, he found the owner wide awake, conversing with his servants, and so, he had to beat a hasty retreat, in another place, he found only women folk, and so, there was nothing doing there either; one time the night patrols passed dangerously near by, when he saved himself by remaining stiff and motionless like a post. He thus had a very busy time of it during the night IV 3 3— इस , this is a device to enable Madanika to see Sarvilaka. तालवृन्त is required by Vasantasena to allay her love-torment

(4) CONSTRUE गुणे मदनम् अपि विशेषयन्ती या इय मूर्तिमता रतिः इव विभाति अनङ्गवह्निना मम हृदयं भद्रा चन्दनशीतलम् इव करोति। (पुष्पिताग्रा)

It is usual to compare a पुरुष lover to मदन, here मदनिका is said to be superior to मदन (perhaps, the poet is referring here to the name मदनिका also, which contains four syllables while the word मदन contains only three) Madanika is superior to Madana, because what Madana does can be undone by her Madana made Sarvilaka's heart तप्त, but Madanika easily made it शीतल. अनङ्ग एव वह्निः तेन. चन्दनेन शीतलम् IV 4 5—गवाक्ष—a latticed window having holes like a bull's eye (गवामक्षीव) IV 4 11—अभुजिष्या—a free woman, भुजिष्या—(भुजिष्य is explained as भुङ्क्ते स्वाम्युच्छिष्टम्। भुज्यते वा) a slave-maid. तद्गमनात्—Vasantasena, who is herself in love, knows what a crime it would be to separate the lovers affectionately conversing with one another IV 4 19—वय Overhearing others is condemned by all, it shows bad manners So Vasantasena wanted to go away, but finding that her name was mentioned, she decides to remain to hear the confidential talk IV 4 28—यदि मम छन्दः—this shows that Vasantasenā's mother was insisting on the payment of the ransom Vasantasena, tender hearted as she is, was willing to make all her servants free from bondage without any payment whatsoever (*It would be seen that ultimately Vasantasenā's* छन्द prevails Madanika is let off without any ransom)

(5) Sarvilaka's justification for making the साहस is this—There was no other way of getting the required sum of money,

and his love was so ardent that it could not brook any delay IV 5 2—प्रसना A साहसिक was expected to be of a forbidding appearance but here was Sarvilaka, looking quite attractive and pleasant Hence, Vasantasena is perplexed as to what kind of साहस it was which was committed by Sarvilaka IV 5 7—अपण्डिते , Sarvilaka is now speaking quite freely, as he is sure of securing Madanika साहस no risk, no gain IV 5 9—अखण्डित चारित्रं यस्य (यत स्नापि न परिदृष्टोऽस्मीति भाव । यद्वा यतस्साहसमेव गुणमातिष्ठस इति भाव । श्रीनिवासाचार्य) Madanika had said before (IV 5 6) that Sarvilaka had jeopardised both his शरीर and चारित्र She could see with her own eyes that his शरीर was all right, now she wants to know whether his चारित्र also was equally safe. IV 5 10—तत खलु अत्यन्तविरुद्धम् Note that Madanika says अत्यन्तविरुद्धं, she has no objection if a little विरुद्ध had been done by him In fact, Madanika apparently feels proud that her lover was prepared to take risks for her sake

(6) CONSTRUE विभूषणवर्नी फुल्ल लताम् इव अङ्गनाम् अहं नो मुष्णामि, विप्रस्वम् अथवा यज्ञार्थम् अभ्युद्धृतं काञ्चनं न हरामि तथा धनार्थी धात्र्युत्सङ्गगतं बालं क्वचित् न हरामि चौर्ये अपि मम मतिः नित्यं कार्याकार्यविचारिणी स्थिता । (शार्दूलविक्रीडितम्)

Sarvilaka had definite rules laid down for himself in the matter of committing thefts—(1) Women were not to be touched at all costs (2) The possessions of a Brahmana were likewise taboo (First because Brahmanas were held in great respect, and secondly their property would consist of money received as Daksina given for the performance of holy rites) (3) Children on the laps of mothers or nurses were not to be robbed of their ornaments (Does this mean that Sarvilaka would have no compunction in robbing children if found unattended ?)

(7) अप्रकाश not in public otherwise they would be detected प्रमाणादिव , Sarvilaka who was a great expert in taking measurements with his प्रमाणसूत्र rightly guesses that the ornaments would properly fit in with Vasantasena s body IV 7 3—अप्रकाश अयं च जन This passage may be interpreted in various ways according as the expression अयं जन is understood (1) अयं जन refers to Vasantasena To say that Vasantasena should wear the ornaments but not in public is a contradiction in terms Ornaments are meant to be seen by others, in fact the

delight of the wearer of ornaments is in proportion to the number of persons that would be gazing at or inquiring about them (2) अयं जन means वेश्याजन in general A वेश्या is a प्रकाशनारी, how can she have anything अप्रकाश ? (3) अयं जन refers to Sarvilaka it is a contradiction that Sarvilaka, a highly practical man should be given to stealing This is a very unsatisfactory interpretation and should be rejected IV 5 12—वसन्तसेना Vasantasena fainted, because she thought that perhaps Carudatta had been murdered by Sarvilaka and Madanika on account of this heavy blow for her Mistress

(8) CONSTRUE विषादस्रस्तसर्वाङ्गी सम्भ्रमभ्रान्तलोचना अभुजिष्यात्व नीयमाना (त्व) कम्पसे न अनुरम्यसे ।

विषादेन स्रस्तानि सर्वाणि अङ्गानि यस्याः सा, सम्भ्रमेण भ्रान्ते लोचने यस्याः सा Sarvilaka could not, for the life of him understand why Madanika should have fainted, when he expected her to be in extremely high spirits, at the prospect of being a free woman, and ready to greet him with affection श्रीनिवासाचार्य reads भुजिष्यात्व नीयमाना and explains it as दासीत्वमपि प्रत्यर्प्यमाणेव Some read अभुजिष्या त्व (or, भुजिष्या त्व) नीयमाना-this gives त्व as an independent subject for कम्पसे etc But त्व can be easily understood and अभुजिष्यात्व नीयमाना gives a direct reason why Sarvilaka expects अनुरम्या from Madanika IV 8 2—साहसिक-One who does a साहस IV 8 12—नि नाम प्रियमिति-The word प्रिय used by Madanika arouses Sarvilaka's jealousy, and releases the pent up fury in his heart Sarvilaka simply lets himself go opening a broadside on women in general, and reviling them in scathing terms without any reserve (The poet takes this opportunity of also quoting other well known verses here this however should not make us draw any conclusion as to the poet's views about the status of women)

(9) CONSTRUE सद्वृत्तपुरुषे कुले अपि प्रसूत (अह) त्वत्स्नेहबद्धहृदय हि अकार्यं करोमि मन्मथविनष्टगुण अपि अह मित्रं मां मित्र च व्यपादयामि, अपरं च यासि । (वसन्ततिलका)

सद्वृत्त (सत् वृत्त येषा त) पूर्वे पुरुषा यस्मिन्, त्वयि स्नेहेन बद्ध हृदय यस्य, मन्मथेन विनष्टा गुणा यस्य Sarvilaka means to say—I took to thieving for your sake, disgracing my glorious family name, you also say you love me, but you are actually showing your love for another स्यापि It is true that I am head and shoulders in

love with you, but you can not fool me like that, I have preserved my self respect all the same, so beware of deceiving me

(10) CONSTRUE इह सर्वस्वफलिनि कुलपुत्रमहाद्रुमा वेश्याविहगभक्षिता अलं निष्फलत्वं यान्ति ।

सर्वाणि स्वानि एव फलानि यस्य ते, कुलपुत्रा एव महाद्रुमा:, वेश्या एव विहगा: तै भक्षिता: अलं completely वेश्या:, men of high birth, their wealth are respectively compared to birds, big trees and fruits Just as birds devour all the fruits on the trees so courtesans completely rob men of their all in all being actuated only by a desire to secure wealth at all costs (महाविभवोऽपि वेश्याभिर्निर्धनः क्रियते, किं पुनर्दरिद्रो दुर्गत इति भाव: । यस्तृणवत् पुरुषान् पुरुषान्तरं दृष्ट्वा त्यजन्ति तासां नैतस्मिन् स्थैर्यमिति रूपकेण व्यज्यते । श्रीनिवासाचार्य)

(11) प्रणय एव इन्धनं यस्य सुरतम् एव ज्वाला यस्य (पूर्वश्लोके वक्ष्यादोष उक्त: अत्र तु नैरिन्तर्यदोष इति विशेष । श्रीनिवासाचार्य) IV 11 2—अत्याने because Vasantasena knew that Sarvilaka's suspicion was absolutely groundless

(12) भुजङ्गस्यापास्ता परिमर्शनात्ते, a भुजङ्गकन्या is extremely active, moving from one place to another in a very short time कन्या-वमनीया भवति इत्य नतस्यात् वा (the father is always full of anxiety as to her disposal in marriage) वमनयानीयत इव धा स्वमनेत्रीस्यारास्तान्तिरमेण । (निरुक्त)

(13) Do not make love to a woman yourself, for, the more you love her, the more would she insult you, as long as she loves you sport with her, the moment she ceases to love you, throw her overboard

(14) सुमना—a flower or श्मशानकुसुम Just as flowers in a cemetery though fragrant are shunned, so courtesans though beautiful should not be associated with (Here the उपमेय, वेश्या, is plural, and the उपमान सुमना is singular but as the meaning is sufficiently clear this need not be regarded as a fault) In the next verse स्त्रिय (plural) are compared to समुद्रवीची (singular)

(15) सन्ध्याभ्र लेखा, मुहूर्तं राग यासां ता (there is a pun on the word राग which means 'red colour' with अलक्तक and 'love' with स्त्रिय) The evening cloud line loses its राग (redness) immediately the sun is gone down The अलक्तक is used for dyeing the hands and feet by women इत अत्र यदि न IV 15 1—चपल, fickle, accord-

ing to some the expression means विद्युत् that is unsteady like lightning flashes.

(16) मदनसेनम्—चौर्यच्युतिम्.

(17) As Srinivasacarya rightly remarks the moral in the verse is स्वभावो दुरतिक्रम It was not surprising at all that Madanika proved faithless, Sarvilaka was a fool to forget the fact that she was after all a courtesan who by nature was not expected to stick to one man. IV 17 1—अयं न भवति that is I am going to kill you IV 17 3—असम्भावनीय It was inconceivable that she would fall in love with the lover of her mistress IV 17 7—तत् किम्—Sarvilaka impatiently interrupts Madanikā, because he could not understand how the fact that the ornaments belonged to Vasantasena could make Madanika s love for Carudatta an *impossibility.* IV 17 11—कर्णे-Only such things should be told in the ear as are already known to the audience, or as would be made known to them afterwards in the play itself in some other way Here the audience already know everything about the ornaments.

(18) CONSTRUE ग्रीष्मसन्तप्त याम् एव (शाखां) छायार्थम् अहं समाश्रित, सा एव शाखा अजानता मया पत्रै वियोजिता।

Sarvilaka says — My case is like that of a man, who tormented by heat, goes to a tree for enjoying the shade but thoughtlessly cuts down the leaves of the branch that were giving him that shade. I, tormented by love (corresponding to ग्रीष्म) wanted to approach Vasantasenā (शाखा) for securing freedom from bondage for Madanika with a view to marry her (छायार्थं) but it is now impossible for me to approach her whose ornaments (पत्र) have been stolen by me

(19) Compare for the idea स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत या प्रतिबोधवत्य । Sāk. Only a short while ago Sarvilaka was thundering against women but now he calls them निसर्गादेव पण्डिता IV 19 4—यदि मां , राजकुले कथयेत्—to lodge a complaint against, in a court of law Sarvilaka thinks that if he were to approach Cārudatta, there was the probability of his being arrested by Cārudatta straightaway IV 19 5—न चन्द्रादातपो भवति—The moon is never known to give out heat He is always agreeable Carudatta, so generous and so kind would never think of injuring

any one in any way So *Sarvilaka* should dismiss the idea of being reported to the police from his mind. Cf for the idea [अथवा चन्द्रादमृतनिर्गिन किमत्राश्चर्यम् ।] Vikram I IV. 19 6—साधु–Vasantasena was naturally very much pleased to hear this impartial encomium about Carudatta

(20) CONSTRUE अस्मिन् साहसेऽस्मि न मेऽस्ति विषाद भयं वा त्वं तस्य कस्मै गुणान् किमर्थं हि कथयसि ? इदं कुत्सितं कर्म मम लज्जां जनयति वा ? नृपति इह मादृशानां किं नु कुर्यात् ? (मालती)

अस्मिन् साहसे—going to Carudatta himself to return the ornaments (and thereby proclaiming the fact that he was a thief) (श्रीनिवासाचार्य takes it to mean चौर्यकर्म which goes against the words नीतिविरुद्धमनर् (IV 20 1) which show that Sarvilaka is referring to Madanika s suggestion) Sarvilaka has not completely got over his feeling of jealousy for Carudatta When Madanika bestows a high praise on Carudatta by saying न चन्द्रादातपो भवति, Sarvilaka loses his temper again, and says —Why are you singing Carudatta s praises again ? I do not want to be favoured by Carudatta or by any one else And what have I done? I do not for a moment repent of my conduct or feel any shame about it I do not care either, if Carudatta reports me to the police What can the police do to me who have out-witted them time and again ? Still as the plan suggested is against prudence, it would be better to find out another IV 20 9—त्वं It must be freely admitted that Madanika suggests a very ingenious way out of the difficulty, where all the parties concerned do not stand to lose anything Vasantasena gets back her ornaments, Cārudatta has the deposit returned (without his knowledge, but that does not matter) and Sarvilaka s conscience would no longer bite him for, he [illegible] did not belong to hi[illegible] very great danger, if [illegible] Who knows what further complications would be arising out of it ? IV 20 15—अर्थनिश्चयेत्र You have said like a कुलस्त्री not like an ordinary slave maid who would have in all probability advised her lover to abscond with the ornaments to a foreign land, promising to join him there later न हि चेटीमात्रस्येदृशी बुद्धिर्गोचरमवतीति भाव । (श्रीनिवासाचार्य)

(21) CONSTRUE भवतीम अनुगच्छता मया महती वृद्धि आसा नष्टचन्द्राया निशाया मार्गदर्शक दृष्ट ।

नष्ट चन्द्र अस्याम्-this corresponds to the state when one is at a loss to know what to do IV 21 2—the कामदेवगेह in the garden IV. 21 3—आम, there is no reason why Madanika should not have answered—' The Brahmana told me so Perhaps she was afraid that Vasantasena might ask the Brāhmana about it and she would be found out As a matter of fact Vasantasenas question itself (तस्य सवन्धीति कथ जानासि) is meaningless Vasantasena is simply enjoying herself at the confusion of Madanika in arranging the deception. यथाश्रयस्ताश्रय स आयाश्रय य श्रार्यया स ममेत्यात्मीयुत्वात् कथ न जानामीति भाव। (धर्मानवासाचार्य) IV 21 11—सस्मित smiling at the thought that Madanika did not know that Vasantasena had known her secret IV 21 31—अय विज्ञातः इयम्—She knows that I want to marry Madanika This cannot mean that Vasantasena knew that Sarvilaka was a thief, for Sarvilaka does not know that Vasantasena had overheard his talk with Madanika. साधु—Sarvilaka praises Carudatta, because he feels that Vasantasena offered him Madanika because he was चारुदत्तमत्रधी (But did Sarvilaka really believe in the words of Vasantasenā?)

(22) CONSTRUE पुरुषे सदा गुणेषु एव हि प्रयत्न कर्तव्य गुणयुक्त दरिद्र अपि अगुणे ईश्वरे सम न।

In the second line, the poet ought to have said a गुणयुक्त दरिद्र as better than an ... the passage may simply mean ... he may be even inferior'

(23) CONSTRUE पुरुषेण गुणेषु यत्न कार्य गुणानाम् अप्राप्यतम न किंचित्, उडुपेन गुणप्रकाशाद् शर्वो अस्य दुर्लभम् उत्तमाङ्गम् उल्लङ्घितम् (उपेन्द्रवज्रा)

उडुप-the moon the lord of the stars (उडूनि पातीति) also a boat' See notes on I 2, for the story of Siva placing the moon on his head to allay the heat due to his drinking the Hālāhala poison. To occupy the head of the great God himself requires extraordinary merit Both the stanzas 22 and 23 do not serve any useful purpose and seem to have been smuggled in by the poet who had them handy IV 23 1—प्रवहणम् अस्य अस्तीति a car driver IV 23 4—सुरता सकुन-the expression is used in the Dasakumara also IV 23 6—परित्यक्तास्म्यार्यया-this is a delightful natural touch. Really speaking it was Madanikā who was abandoning Vasantasenā, but Madanikā, genuinely sorry to leave her, *feels*

as though she was being abandoned by her IV 23 9—वसन्तवन्दनीया for Madanika would now be the lawfully wedded wife of a Brahmana and hence would enjoy a higher and more honourable status than Vasantasena herself It would be seen that Vasantasena gives freedom to Madanika without consulting her mother and without taking any ransom.

(24) CONSTRUE एष जन सुहृत् क्रियताम् शिरसा वन्द्यताम् यत्र ते दुर्लभ वधूशब्दावगुण्ठन प्राप्तम्।

एष जन —वसन्तसेना सुहृत् क्रियताम् so that you must never forget her she has obliged you so much. शिरसा वन्द्यताम् Vasantasena should be shown as much respect as you would show to a deity वधूशब्दस्य अवगुण्ठनम्—A वधू (or a कुलाङ्गना) also was entitled to wear the veil she was an अप्रकाशनारी (as opposed to a courtesan who was a प्रकाशनारी) In Act X also (X. 58 20) the stage-direction वसन्तसेनामवगुण्ठ्य clearly shows that the अवगुण्ठन is not a metaphorical one The supposition that the veil was introduced by the Mahomadens in India is quite incorrect It had been in existence long ago IV 24 2—राष्ट्र-राष्ट्र नियुक्त some officer entrusted with the defence of the country the Chief of the Police in the expression राष्ट्रियश्याल राष्ट्रिय means the king (श्री निवासाचार्य says राष्ट्रिय राजश्याले नागरिक this does not seem to be correct) IV 24 3—गमद्धादेशस्य (सिद्ध आदेश prophecy यस्य a soothsayer) प्रत्ययन परितुष्टेन IV 24 6—कलत्र He means to say that being saddled with the responsibility of looking after a wife he would not be able to help Āryaka whole heartedly now

(25) विशिष्टतम्, one would have expected विशिष्टतर but the superlative is often used to indicate mere excess. It is extremely creditable to Sarvilaka that he decides to go to the help of Āryaka abandoning all idea of a happy home life for which he had risked so much. IV 25 3—एव निष्टम् Madanika also appreciates the resolve of Sarvilaka to help Āryaka She only wishes to be taken to his elders in his absence (she could not go back to Vasantasenā as she was a free woman now she could not stay alone as she was a कुलवधू so she wants to go to some गुरुजन (father-in law elders) who would take care of her) If we read एव नेष्टम् the idea would be that Madanika disapproves of Sarvilaka s abandoning her without directing her where she should go. It does no mean that Madanikā disapproves of

Sarvilaka's action. IV. 25 5—रेभिल the singer merchant referred to in Act III He is also referred to in Act IX. IV. 25 10—आर्यपुत्र—the son of the father in law (आर्य); this is how the husband is referred to in dramas. Madanika, though not actually married to Sarvilaka, considers herself to have acquired that status and refers to Sarvilaka accordingly.

(26) CONSTRUE [illegible]गन्धरायण राज्ञ उदयनस्य (परिमोक्षणाय) इव (अहं) सुहृद् परिमोक्षणाय ज्ञातीन् विटान् स्वभुजविक्रमलब्धवर्णान् राजापमानकुपितान् नरेन्द्रभृत्यान् च उत्तेजयामि। (वसन्ततिलका)

Sarvilaka, as the leader of the revolutionary party, refers to different classes of people who were likely to help him and is [illegible]

who would naturally be prepared to fight against पालक विटs are willing to join any active party स्वभुजविक्रमेण लब्धः वर्णः (fame) यैः तान् (these have no reason to be faithful to पालक who had done nothing for them) राज्ञः अपमानेन कुपितान्, there are always lots of servants who are smarting under grievances, real or imaginary, against properly constituted authority King Udayana's exploits are described in detail in the Kathasaritsagara. All sorts of legends have grown round his name (Kalidasa in his Megha refers to him, प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्, and प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः। अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पादित्यागन्तून् रमयति जनो यत्र बन्धूनभिज्ञः॥) Udayana (king of the Vatsas) was captured by a ruse by Pradyota (or, Candamahāsena) and practically imprisoned, though he was employed to teach वीणावादन to Princess Vāsavadattā. Udayana fell in love with Vasavadatta (this was exactly what Pradyota wanted to happen) and with the assistance of his minister Yaugandharayana (who with his friends had come to Pradyota's capital, wearing various disguises) *succeeded in going back to* his kingdom with Vāsavadatta

(27) CONSTRUE अपापैः आहितत्वरैः रिपुभिः अकारणे गृहीतं राहुमुखे स्थितं शशाङ्कबिम्बम् इव प्रियसुहृदम् सहसा अभिपत्य मोचयामि। (पुष्पिताग्रा)

आहिता आत्मनि शङ्का यैः (that is to whom Āryaka had given no cause to be afraid, who were afraid of their own accord) अकारणे—because some सिद्ध makes a prophecy that Āryaka would

be the king, that was no good reason to imprison Āryaka unless of course, he was found actually plotting against the king. Surely, Aryaka could not be held responsible for the prophecy. (On the other hand it was certainly the duty of Palaka to secure Āryaka, as a measure of precaution) Āryaka corresponds to the moon, and Palaka to Rahu It is hinted that just as the moon does become free after a time, Āryaka would be soon liberated Like Rahu also, Palaka would be losing his head (When अमृत after being churned out of the ocean was being served to the gods, the demons Rahu and Ketu came there and wanted quietly to share in the drink The Sun and the Moon betrayed them and Visnu cut down their heads As an act of revenge for this betrayal, Rahu and Ketu swallow the Moon and the Sun respectively at the time of the eclipse (Owing to the little amrta tasted by them, Rahu and Ketu could not be completely killed by Visnu) IV 27 5—रमणीयता—, because auspicious things seem to be happening one after another—(1) Madanika's union with her lover, (2) and now presumably an invitation to her from Carudatta to go to his house चटुल—stanza 28 describes these चटुलs in detail Vasantasena wants Vidusaka to be brought to her with due respect (for, was he not a messenger from her lover ?) IV 27 9—हीं ही भो this shows हर्ष or विस्मय (a peculiarity with Maitreya) IV. 27 11—तपश्चरण गच्छामि— तपश्चरणस्य क्लेशैः विनिर्मितेन पुष्पक originally belonged to Kubera, but Ravana grown powerful owing to the boon received by him from Brahmadeva pleased with his penance (धातारं तपसा प्रीतं ययाचे स हि राक्षसः । दैवात्सर्गादवध्यत्वं मर्त्येष्वास्थापराङ्मुखः ॥ Raghu X) forcibly took possession of it Vidusaka says he is more fortunate than Ravana. Ravana had to perform a very arduous penance before he was able to travel in the luxurious Puspaka but he without any trouble at all was privileged to pass through the mansion of Vasantasena (which far surpasses in splendour the Puspaka) and that too in the company of gay men and women (while Ravana had either no escort or had one furnished by ugly Raksasas) Some read नगरनारीजनेन meaning वेश्याजनेन but as चटुल was accompanying विदूषक, नरनारीजनेन is preferable अपरे तु नरयुक्ता नारी नरनारी शब्दाद्विका यस्य । पुष्पकमपि मा नरनारी संनाहृष्टा उद्वहनीया यस्येदृशम् । शान्दस्थलेन साम्यमित्याहुः । (पृथ्वीधराचार्य) IV 27 25-32—All the expressions in the genitive singular go with वसन्तसेनाभवनद्वारस्य सलिलेन आर्द्रो

सिक्तस्य पश्चात् मार्जितस्य च कृत हरितम् उपलेपन यस्य तस्य विविधै सुगन्धिभि कुसुमानाम् उपहारै चित्र यथा तथा लिखित भूमिभाग यस्य various flowers had been arranged on the ground displaying different ornamental figures or shapes गगनतलस्य अवलोकन यत् कौतूहल तेन दूरम् उन्नमत शाखस्य this shows how high the gate was दोलायमानेन अवलम्बितेन ऐरावणस्य (ऐरावण or एरावत is the name of Indra s elephant इरावण—इरया उदकेन यमात इरा सुरा वनमुदक यस्मिन्—भव) हस्तस्य (trunk) भ्रमायितेन (भ्रम भ्रमन) मालादामगुणेन (दामगुण—a garland) अलङ्कृतस्य The big garland of white Mallika flowers hanging down and swinging to and fro looked as if it was the white trunk of the एरावण of Indra moved majestically by him in the sky समुच्छ्रितेन दन्तिदन्त (ivory) तोरणेन महारजतानाम् उपरागेण उपशोभिना (if the rendering is महारजन the meaning is कुसुम्भ dye) पवनस्य चलन यत् आन्दोलन तेन आन्दोलन्‌ चपल च अग्रहस्त (अग्रश्चासा हस्तश्च or हस्तस्य अग्रम्) यस्य तेन, सौभाग्यसूचका पताका तासां निवहेन The banners fluttering in the wind are described as consciously greeting Vidusaka as one would greet a guest by beckoning him to come on with the अग्रहस्त (cf [मन्दपवनबालताभि प्रत्यङ्गुलीभिस्त्वरयतीव भवन्तम् ।] Vikram III [एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मा कण्वतपोवनम् ।] Sak) तोरणस्य धरणार्थं स्तम्भौ तया वेदिकायां विनिक्षिप्तौ च समुन्नतौ हारितै (green) चूतपल्लवै ललामौ (charming) स्फटिक मङ्गलकलशौ ताभ्याम् अभिरामौ उभयपार्श्वौ यस्य—It is regarded as auspicious to place jars full of water covered up with green mango-leaves at the entrance महासुरस्य (this is हिरण्यकशिपु according to the commentators) वज्र स्फुरत् दुर्भेद्यैः वज्रै (diamonds) निरन्तरं (without any अन्तर or room closely) यथा तथा प्रतिबद्ध कनककपाट यस्य तस्य दुर्गत जन तस्य मनोरथानाम् आयासकरस्य IV 27 32—मध्यस्थ—one who stands in the middle (of two parties) and indifferent not interested IV 27 40—दधि—दावड्डुसमृणाले (these are all white) सच्छाया (समाना छाया lustre एषां त) Some read स्वच्छाभा (of white lustre) विनिद्रिताभि नृगमुखाभि (शिरोलाक्ष ' गुलाल in Marathi) पाण्डुरा विवरैः रत्नै प्रतिबद्ध काञ्चनसोपानै शोभिना अवलम्बितानि मुक्तादामानि (pearl garlands) येषु तै स्फटिकवातायनानि एव मुखचन्द्रा तै the rows of mansions are identified with ladies and the crystal windows with their faces श्रोत्रिय —छन्दसा श्राध्यायं अधीते श्रोत्रियश्छन्दोऽधीते उच्यते। विप्राणां यात विप्रत्व निर्मिते श्रोत्रिय उच्यते ॥ A दौवारिक (द्वारे नियुक्त नत्र नियुक्त इति ठक् (इक)) is one appointed *to guard the door* *He had a very easy time of it* because there were so many servants in the house A श्रोत्रिय also is not required to be very active (easily getting good Daksinā) The कलमान्न mixed with curds looked white like a chunam lump,

and so the crows were misled Everything was so white all round IV 27 54 58—पर्यन्तेषु उत्तानीनेयवसे तुषे (husk) कवलैश्च सुपुष्ठ., सैरम—a buffalo सीरं आस्त भस्य or सीरस्य सूर्य इभ इव पुत्रवहनत्वात्, मल्ल इव—wrestling bouts have always been an attraction for Indians शाखामृग—a monkey शाखाचारी मृगः Bana in his Kadambari speaks of the monkeys being housed in the stables of horses (अश्वमन्दुरा परिसरगतेन कपिमिराङ्गलाङ्गेन where Bhanucandra remarks, अश्वानां दृष्टिदोषबाधनार्थमश्वशालायां कपयः स्थाप्यन्त इति शालामावार। According to some, the कपिनदम् removes the pain due to burns etc of horses शालिहोत्र (the reputed founder of veterinary science) says—मन्दुरान्ते तथा धार्यो रक्तवक्त्रो मनागपि। सर्वोपद्रवनाशाय वाजिनां च विवृद्धये॥) IV 27 67–69—This contains a description of the Drawing Room or Retiring Hall पुष्पकम् presumably works like the कामशास्त्र of वात्स्यायन स्वाधीन—सार्वणा मणिमयञ्च स्वच्छतया स्वाधीनः पानशालासमुल्लसमारणयोगदत्वादिति भाव। स्वाधीनानृद्धिनिर्मिमिति प्राचीनमतम्—श्रीनिवासाचार्य Or स्वाधीन simply means peculiar specially made for the particular पानकगृह विविधाभिः वणिकाभि विलिमा चित्रकर्म्माः अग्रहस्तेषु दर्पां तथाभूता IV 27 80–83—This contains a description of the Music-hall क्षीणपुण्या इव तारका—the stars (meteors) that appear to fall down from the sky are popularly supposed to be the souls of good persons gone to heaven returning to the earth after their merit is exhausted (Cf क्षणाभूते सुचरितफले स्वर्गिणां गां गतानाम् Megha, क्षीणे पुण्ये मर्त्यलोकं विशन्ति Gita) ईर्ष्यया प्रणयकुपिता कामिनी इव सायैने—played upon by the nails (with वाणा) caressed touched (with कामिना) अवलम्बिता (hung upside down or simply अवलम्बता) मर्मरे (घागर in Marathi) आकाशवार्तालिनस्य हि पानायस्य विशन्ति गीतया भवनीति वचायवच्छतमुक्तानि पात्राणि अधोमुखं लम्बन्ते—श्रीनिवासाचार्य IV 27 93 100—This contains a description of the kitchen. हरिदारक—(व्याघ्र a butcher) हव मृगः अस्य अस्तीति तस्य दारक (boy) or हयो मृगमय तस्य दारक (killer) अपीदाना , धर्मेन—rich seasoned. Note that the Brāhmana Vidusaka has apparently no objection to eat (may be only vegetarian food) at the house of a courtezan. स्वगायते—स्वर्गं इव आचरति वधुल—वधून् त्यन्ति एकान्ति नवनेव सयान्यन्तीति वधल्यादनिपातः। (श्रीनिवासाचार्य)

(28) गुणवक्तव्या—who have no virtues to be talked about. The reading ऋणवक्तव्या would mean who have no care about the three ऋण (देव ऋषि and पितृ) It seems rather strange that the बन्धुल should be so very frank about their descent qualities etc But orphans and outcastes as they were they apparently lost all sense of decency being brought up in undesirable surroundings

IV. 28 15-23—This contains a description of the gems and ornaments etc. in the 'जामदारखाना' IV 28 20—सालीआद सलज्जअम्— सालीअदि is also explained as शाल्यते सलज्जअं वस्तुारन्ना सा हि तीक्ष्णत्वेन शल्यवद्वेधकत्वात् मृगमदलेनाज्यवत् स्निग्धत्वाच्च शल्यानामिति व्यपदिश्यते । (श्रीनिवासाचार्य). IV 28 23—आसवरस्वे आपीता मदिरा ये ते, the men who had given up their all in all for the sake of the courtezans, were shamelessly continuing to humour them, although discarded by them and were drowning their grief in *cups of wine* *It appears to* us that the passage here is somewhat corrupt, for ये मुक्तास्ते, the reading should have been या मुक्ता मदिरा ताम्, so that the meaning would be—the men were drinking the wine left over after the courtezans had drunk it. This is a very common idea in Sanskrit literature IV 28 30—दाधभक्तेन पूरितम् उदरं यस्य स, to be taken with both ब्राह्मण and शुक सूक्त—vedic hymns (with ब्राह्मण) and शोभनवचन (with शुक) IV 28 42—अनेकेषां फलानां रसानाम् आस्वादेन प्रहृष्ट कण्ठ यस्या सा, कुम्भदासी—कुम्भ is वेश्यापति, so the expression means 'a maid serving a वेश्यापति', a procuress कुम्भदासी जलकुम्भवहा चेटीव कुम्भदास्यपि हि वहनश्रमविनोदाय हुंकारादिकं करोति । (श्रीनिवासाचार्य) IV. 28 45—पिण्डीकृता मिथुनानि—the राजहंस were very white and so resembled the white rays of the moon Beautiful women are described by Sanskrit poets as कलहंसगामिनीs IV 28 47—प्रमारण—व्यापन कीर्तिप्रतिष्ठापनमिति यावत्—श्रीनिवासाचार्य IV 29 2—स्थित्तपश्चरण, for it undoubtedly required great merit to have the privilege of having Vasantasenā as one's sister

(29) Vidusaka modifies his opinion expressed in स्थित्तपश्चरणं कृत्वा etc Howsoever wealthy Vasantasena's brother may be, his fate can hardly be regarded as enviable, for he was born in a degraded family, just as a Campaka tree though producing very *fragrant flowers, is not patronised by people, if it grows in a* cemetery मा तावत् etc is printed as a prose passage in certain editions मा तावत् at any rate need not form part of the verse proper (so also अनभिगमनीयो लोकस्य seems to be a later addition) IV 29 6—पुष्पप्रावारकेण (a mantle having figures of flowers embroidered *over it*) प्राहृत उत्तानयुगले निक्षिप्तांभ्यां तैलेन चिक्कणाभ्याम् IV 29 11—कपर्दक निर्मिता—कपर्दक is कवडी (cowrie, a most insignificant coin), so कपर्दकडाकिनी means 'a contemptible female goblin' The reading करट्टडाइणी (करट्टडाकिनी) is thus explained by श्रीनिवासाचार्य, अपवित्राशी ब्राह्मण करट्ट इति पाकृते व्यपदिश्यते तत्सदृशी डाकिनी पिशाची करट्टडाकिनी तस्या, यतस्तस्थापवित्राशभोजिनो जठरवृद्धिर्भवतीति तत्सदृशत्व भीषणाकारत्वाड्डाकिन्या

इयुत्तम् ।—तत्रिमती Vidusaka means to say that the उदराविस्तार was larger in area than the द्वारविस्तार so she could not have gone into the hall after the door was constructed and put into position मन्देव (as the name implies) has often a very big image and if it is of the स्वयम्भू type a temple with a small door is constructed later wherever the image is found (Readers of *Vicar of Wakefield* would be reminded of a somewhat similar state of things regarding the portrait of the Vicar and his family)! Vidusaka here and in verse 30 also) is certainly overstepping the bounds of decency in describing Vasantasena s mother in this vulgar manner IV 29 17—अगव-चातुर्थिक Vidusaka means to say that though he is aware of the fact that a चातुर्थिक (चतुर्थे अह्नि ग्राम) fever is very difficult to cure he would gladly suffer from it if one of its effects was to grow as fat and stout as Vasantasenā s mother It appears that Vasantasenā s mother (like most rich people) was suffering from an imaginary disease which is wrongly called चातुर्थिक by the Ceti (for a quartan fever does not make the patient grow fat) in Act IX we find that the lady walks right up to the court hall apparently in a normal condition

(30) If Vasantasena's mother with her तन्वीलम्बउदर were to die her body would provide food for more than a thousand jackals (a coarse type of cheap humour)! सधु सुरा and आसव are different variet es of wine—मीधरि सुरे पत्ररसैरासवो भवेत् । सुरा (शालिपिष्टपिष्टाटिकृत मद्य) is of three kinds गौड पैष्टी च माध्वी च विज्ञेया त्रिविधा सुरा Vidusaka slyly suggests that Vasantasena s mother owes her present state to drinking too much of wine IV 30 5—किं , Vidusaka asks this question because he thinks that the affluence and prosperity seen by him at Vasantasena s house could be attributed only to maritime trade carried on with foreign countries (for commerce alone can make a man so rich) IV 30 12—प्रेमानमेल Vidusaka says there was no need of asking the question he had asked before (IV 30 5) for the reply was self evident Vasantasena did carry on mar time commerce but in a different way त्रिविष्टपम्—तृतीय विष्टपम् (विष्टपन्ति अस्मिन् सुकृतिन) the third लोक स्वर्गलोक (भू भुव and स्व) Now the स्वर्गलोक is a vast region so Vidusaka says that Vasantasena s mansion contains all the wonderful things in heaven brought together in one place (एकस्थम्) Mr Kale takes त्रिविष्ट to mean the three worlds"

and remarks that the meaning 'the celestial abode of the gods' goes against एरस्यामित्र Mr Kale is obviously wrong in his view; we have shown above *how* एरस्यमित्र *is to be* explained and again the proper meaning of त्रिविष्टप is स्वर्गलोक (Cf त्रिविष्टपस्येव पतिं जयन्त) *IV 30 14*—कुबेरभवनपरिच्छेद—, *कुबेर is the treasurer of the gods and* presumably has a magnificent palace (Cf a similar description of उज्जयिनी by Kalidasa in Megha, स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम्।) Cf the description of Madanamala's mansion in the Kathasaritsagara (38 20-27)

कृताहानमिव प्रांशुप्राकारशिखरार्चिभिः । घनानुद्धेर्मुहुर्द्विक्षितानिम्नसपल्वैः ॥
प्रधाने पूर्वदिग्द्वारे विविधायुधशालिनाम् । शुभ सहस्रविशत्या पदातीनां दिवानिशम् ॥
अन्यासु त्रिषु तिसृषु द्वारि द्वारि मदोद्धतैः । दन्ताभिर्दशाभि शूरमहाभिरभिरक्षितम् ॥
आवेद्य प्रतीहारैस्तथाभूत प्रविश्य च । ददर्श विनतानत्रराश्रश्रेणिशोभितम् ॥
क्वचिदारवद्धमानदृढघटासम्भचयम् । क्वचिदायुधसद्भिर्गम्भीगरायुक्तम् ॥
क्वचिद्रत्नप्रभाभास्वद्दुकोशगृहोज्ज्वलम् । क्वचिल्लवरसपानमततावद्धमण्डलम् ॥
क्वचिद्वैव पठद्वन्दिवृन्दकोलाहलाकुलम् । क्वचिन्नवद्भसगीतमृदङ्गध्वनिनादितम् ॥
सप्तकक्ष्याविभक्त तत्स पश्यन्सपरिच्छदः । प्रापन्मदनमालाया वासप्रासादमुन्नतम् ॥

IV 31 1-5—वृक्षवाटिका—अमात्यगणिकागेहोपवने (अमर), अच्छिन्नाय कुसुमानां प्रस्तारा येषां ते निरन्तर (निर्गतम् अन्तरं यत्र or यस्मात्) यथा तथा पादपानां तलेषु निर्मिता, नन्दनवन is the garden of Indra

(31) The red Asoka with the red flowers is compared to a brave warrior wounded in battle, and bleeding profusely घना शोणितपङ्कस्य चर्चिता यस्य स IV 31 9—अवनमय—for, Viduṣaka was looking up to the beauty of the Asoka tree IV 31 12—सस्कृतमाश्रित्य, Vasantasena speaks Sanskrit to show her वैदग्ध्य

(32) Carudatta is identified with a tree and his friends with birds The suggestion is that Carudatta's friends are more likely to abandon him when he is only स्वगुणैः फलाढ्य and not rich materially, just as birds would not resort to a tree that bears no fruits IV 32 2—सुष्ठुफलाश्नम्, for, Vasantasena had rightly described the nature of good people like Carudatta and his so-called friends IV 32 6-7— विज्ञापयति विज्ञापयति—Cf जिह्वर —
[वासुकी ते आज्ञापयति।] शङ्खचूड —(शिरस्यञ्जलिं बद्ध्वा) विज्ञापयति स्वामी। Nagananda. IV 32 10—स च सभिको, Viduṣaka adds this in order to stifle any further inquiry into the matter (for, Vasantasena could have certainly asked why Carudatta had not recovered the ornaments themselves from the Sabhika by paying the necessary price for them, but with the Sabhika gone

away on the king's errand, it was impossible to say when he could be returning and it was not right to wait indefinitely for him The other reading राजापथ्यकारी seems to be better, for it would mean that the Sabhika had practically absconded, hence Vasantasena would have to be satisfied with some substitute for the ornaments; it might conceivably take a very long time before the Sabhika was found IV. 32. 13—दिट्या वर्धसे...Gamblers are always known to be admirers of courtesans; hence Carudatta's becoming a द्यूतकर showed that he would soon learn to be a good lover IV. 32 15—चारेण ... Vasantasenā was naturally greatly impressed with the sterling honesty and extraordinary self-respect in spite of adverse circumstances, displayed by Carudatta in the matter She is now more than ever deeply in love with him. IV 32 23—विहस्य सखीमुखं पश्यन्ती—Vasantasenā was amused at the too evident desire of the Vidūsaka that she should not accept the Ratnāvali, as contrasted with Cārudatta's desire that she should take it. IV. 32 27—हीनकुसुमा ..., a mango-tree bereft of blossoms could not possibly let fall drops of honey; but the impossible has taken place in the case of Cārudatta, who though poor, could in times of need produce the costly Ratnavali IV. 32. 28—तं द्यूतकरम्—Vasantasenā is rightly enamoured of the epithet द्यूतकर as applied to Cārudatta; for it brought home to her his great nobility of character IV. 32. 31—निश्वसन् ... Vidūsaka does not know where the fleecing of Carudatta by Vasantasenā was going to end. IV. 32 37—दुर्दिनम्—lit a bad day, a cloudy or stormy day, hence a cloud

(33) Vasantasenā has now made up her mind to offer herself to Cārudatta at all costs

ACT V

[Vasantasena as an Abhisarika goes to meet Carudatta at his house, in thunder lightning and in rain. The description of the Durdina containing some very poetic ideas, but mostly conventional and tedious Carudatta is equally inflamed with passion and the consummation of their love takes place].

(1) CONSTRUE उत्कलापे गृहशिखण्डिभि आलोकितम्, यियासुभि उन्मनस्के हंसै अपाकृतम्, आकालिक दुर्दिनं सपदि अन्तरीक्षम् उत्कण्ठितस्य हृदय च सम रुणद्धि । (वसन्ततिलका)

This verse refers to the different conventional ideas about the presence of clouds in the sky The peacocks dance with joy at the advent of clouds and greet them with their केकाs (मेघध्वानेषु मुदं भवति च शिखिनाम् ।) The swans on the other hand become ready to move off, because it is the rainy season when they go back to their home—the Manasa lake (the swans are supposed to come down to the plains from the Manasa lake when the Himalaya is all capped with snow, cf .. तच्छ्रुत्वा ते श्रवणसुभग गर्जित मानसोत्का । आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्त सपत्स्यन्ते नभसि भवतो राजहंसा सहाया ॥ Megha, on which Mallinatha comments, कालान्तरे मानसस्य हिमदुष्टत्वादिमस्य च हंसानां रोगहेतुत्वादन्यत्र गता हंसा पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धि ।) A cloudy day again is an excitant of passion Cf मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेत कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ Megha, नवजलधरोदयादहोभि भवितव्य च निरातपत्वरम्यै । Vikram IV

(2) CONSTRUE जलार्द्रमहिषोदरभृङ्गनील विद्युत्प्रभारचितपीतपटोत्तरीय सहतबलाकगृहीतशङ्ख मेघ अपर केशव इव खम् आक्रमितु प्रवृत्त आभाति । (वसन्ततिलका)

जलेन आर्द्र महिषोदर भृङ्ग च तद्वत् नील, विद्युत्प्रभया रचित पीतपटवत् उत्तरीय यस्य (with मेघ), विद्युत्प्रभा इव रचित पीतपट एव उत्तरीय यस्य (with केशव), संहता बलाका (बलाक used as a masculine word) एव गृहीत शङ्ख येन (with मेघ), संहता बलाका इव (with केशव) The water cloud dark like the bee and महिषोदर corresponds to Visnu who is also dark-coloured, the lightning flash to the yellow garment (पीताम्बर) usually worn by Visnu and the white cranes (who are glad to see the clouds, cf गर्भाधानक्षणपरिचयान्नूनमाबद्धमाला सेविष्यन्ते नयनसुभग खे

भवन्त बलाका ॥ Megha) to the white पाञ्चजन्य conch If the correspondence is further extended to ' traversing the sky ' also, then केशव would mean ' the Dwarf incarnation of Visnu (वामनावतार) ' when Visnu by his three steps traversed the earth, the heavens and the Patala But as Visnu as the dwarf had no पीताम्बर or शङ्ख the cloud is spoken of as an अपर केशव (the figure of speech being उपमा)

(3) This contains the same idea as in the last verse, though श्रीनिवासाचार्य tries to show that there is no पुनरुक्तता, अत्र बलाकाना सति पक्षाविशेषेणाकृतितोऽपि शङ्खसाम्यम, विद्युद्गुणशब्देन समग्र पीताम्बरसाधर्म्यम्, श्यामत्वेन च सत्वगानमद्भाव चेति विशेषावगमादुक्तोऽप्यर्थो भङ्ग्यन्तरेणोच्यमानो न पौनरुक्त्यायेत्यवसेयम् ।—केशवस्य गात्रवत् श्याम कुटिल च बलाकावली तया रचित शङ्ख येन (with मेघ, बलाकावली इव with चक्रधर), विद्युद्गुण एव (with मेघ, इव with चक्रधर) कौशेय यस्य चक्रधर—One who wields the सुदर्शन चक्र, an epithet of Visnu The expression केशव can hardly be properly construed with चक्रधर, it may be explained as केशवश्चासौ (केशव meaning having luxuriant hair) गात्रे श्यामश्च.

(4) CONSTRUE निषिक्तरजतद्रवसनिकाशा अम्बुदोदरेभ्य जवेन पतिता विद्युत्प्रदीपशिखया क्षणदृष्टा एता धारा अम्बरपटस्य छिन्ना दशा इव पतन्ति । (वसन्ततिलका)

निषिक्तस्य रजतद्रवस्य सदृश the showers of water appearing white like molten silver are compared to the white cut off fringes of the piece of cloth in the form of the sky !

(5) CONSTRUE उपगतैः चक्रवाकमिथुनैः इव प्रडीनैः हंसैः इव व्याविद्धैः मीनचक्रमकरैः इव प्रोच्छ्रितैः हर्म्यैः इव तैः तैः आकारविशेषैः अनुगतैः समभ्युन्नतैः वायुना विरचितैः मेघैः गगनं पत्रच्छेद्यम् इव इह भाति । (शार्दूलविक्रीडितम्)

The clouds in the sky appeared to be possessed of various shapes and sizes some appeared like the Cakravāka birds or flying swans others resembled fishes and alligators some looked like big mansions and so on The sky owing to these clouds appeared like a picture portraying different figures (पत्राणि छेद्यन्ते ऽस्मिन्निति पत्रच्छेद्य पत्राणां लोहदाशैर्विचित्राणि बहुविधाकारैर्निर्मीयमानं चित्रं पत्रच्छेद्यमित्युच्यते । श्रीनिवासाचार्य) मानचक्रे (चक्र meaning समूह) मकरैश्च चक्रवाक—This bird is very often referred to in Sanskrit literature The Cakravāka male is separated from the female at night time, and they always move in pairs during the day The Cakravāka pair is a standard of comparison for a loving husband and wife.

The last verse spoke of very heavy showers of rain; the present verse describes the various shapes of the clouds, which is possible only when the rain is about to fall or falling in small showers now and then. This verse therefore should have preceded the last verse. (It would be seen however that the poet wants here to describe all things connected with rain irrespective of relevancy or propriety).

(6) CONSTRUE· संप्रति एतत् तत् मेघान्धकारं नभ धृतराष्ट्रवक्त्रसदृशम्, अनिर्दर्पितबल शिखी च दुर्योधन वा (इव) हृष्ट गर्जति, अक्षद्यूतजित. युधिष्ठिरः इव कोकिल अध्वानं गत, पाण्डवा इव हंसा. वनात् अज्ञातचर्यां गता । (शार्दूलविक्रीडितम्)

The sky, the pea-cock, the कोकिल and the swans are compared respectively to *Dhrtarastra's face, Duryodhana*, Yudhisthira and the *Pandavas* (*the point of comparison in the last two cases being simply the use of some expressions which can be* construed with both the उपमान and the उपमेय, of course in different senses !). मेघै अन्धकार. यस्मिन्, the sky is darkened owing to the absence of the sun and the moon; as धृतराष्ट्र was blind, his face also may be said to be darkened. If we read धृतराष्ट्रचक्र, then the sky would be compared to the kingdom of धृतराष्ट्र, and the point *of comparison would be what is referred to in the remaining* part of the verse (some take धृतराष्ट्रचक्र to mean कौरवसैन्य which on account of its vast size may be said to create अन्धकार) अनिर्दर्पितं बलं (strength, with शिखी, and सैन्यम्, with दुर्योधन) यस्य सः, Duryodhana was in high spirits, because he was sure of securing victory, with his big army. वा means इव here अक्षद्यूते जित, Yudhisthira who had lost at gambling was required to go into exile for twelve years according to the terms of the agreement. अध्वानं 'acc sing of अध्वन् journey) गत —went on his travels. With कोकिल (this bird begins to sing sweetly in spring and hates the rainy season) अध्वानं (न ध्वानम् noise, producing notes, अध्वानम्) गत· means 'stopped warbling' अज्ञातचर्याम्—अज्ञातवासम्, the Pāndavas had to reside incognito for one year after their stay in the forest for twelve years was over (वनात्—वनवासात्) With हंस, वनात् (वन means 'water,' on account of water) अज्ञातचर्याम् (to stay in unknown regions, the Mānasa lake) गता means 'the swans have left the plains, owing to the rains having set in, and have gone back to regions unknown, like the Mānasa lake.' V. 6. 12—लोभ·, because Vasantasenā even though rich, simply grabbed the

रत्नावली अदाक्षिण्यता because she did not so much as formally ask Vidusaka if he would drink at least water at her place. Vidusaka is thus all wroth at the reception meted out to him V 6 16—The popular calumny about goldsmiths merchants etc seems to be of a very old standing (of course this kind of generalisation must not be taken literally or seriously) अवरुद्धो ग्रामसमागम—the squabbles in the Municipalities etc are too well-known V 6 23—तत् किं ब्रवीषि this query is due to the fact that Carudatta and Vidusaka have each a different idea as to what विनष्टत्व of the गर्य means To Carudatta, विनष्टत्व means Vasantasena s refusal to take the Ratnavali, while in the opinion of Vidusaka विनष्टत्व would occur if Vasantasenā took the Ratnāvali

(7) This verse has occurred before in the third Act (29) V 7 7—सखीसनदत्त this refers to विहस्य सखीमुख पश्यन्ता (in IV 32 23) V 7 8—ब्राह्मणा भूत्वा—A Brahmana normally would not bow down to others hence the words of a Brāhmana who does that, must be greatly respected V 7 10— लेख्या an expressive simile गणिका हस्ती the meaning is that all these are very dangerous bringing ruin in their wake Note that the भिक्षु is included in the list It is well known how these भिक्षुs (Rasputins) and religious heads impose upon people and fleece them in every way कायस्थ—court-scribes known in literature as very clever and unscrupulous (cf the well known verse कायस्थेनादरस्थेन मातुर्मांस न भक्षितम् । दयाद्गुण वैतान दन्ताभावो हि कारणम् ॥ also सन्तोपगतचतुरा स्वत्रवीत्कारवारण । कायस्था क्षमा करिष्यन्ति सुपिता पुत्रवा इव ॥ The calumnies about the Citpāvans, Nagara Brahmins Kulkarnis the Jews the Marwaris etc are on the same lines) त्वलाभे सवस्वहारिणी गणिका हस्ती च प्रभूतव्ययपोष्य । कायस्थश्च गणकया वाचयति भिक्षुश्च निवृत्तिमुपादशन् सर्वेश्वरात्तमन्यर्था चास्तु ग्राम्यविषयेषु प्रवर्तयन् पुरुषमनर्थमादयति । रासभस्तु यत्र सस्यादिक म नयनादिवस्वापचयहेतुगत भाव । (आनिनामाचार्य) V 7 12—अवस्थयैव , Carudatta means to say that it is hardly necessary to remind him of the evils arising from गणिकाप्रसंग that contingency would scarcely arise in his case No गणिका was likely to favour a pauper like him

(8) CONSTRUE तुरग त्वरित प्रयातु वेग करोति, चरणा तु प्राणन्यथात् तथा न वहन्ति । पुरुषस्य चरा भ्रमावा सर्वत्र यान्ति स्थिता तत हृदयम् एव पुनः विशन्ति । (वसन्तातिलका)

तया as much as it would like to go प्राग्स्य (strength) व्ययात्. Cf for the idea, उत्पद्यन्ते विलीयन्ते दरिद्राणां मनोरथाः ।

(9) Carudatta corrects himself, realising that it was unfair to assert that Vasantasena was धनहार्या She was गुणहार्या, unlike other courtesans and so there was just the remote possibility of his being favoured by her श्रीनिवासाचार्य is not right in remarking न गुणहार्य इत्यादि स्वस्य दुर्लभत्वानुसन्धानम् । अतश्च स्वगतमुक्तम् V. 9 7—कामो वाम, *for love does not take into account the difficulties in the way or pauses to inquire whether its fulfilment is in the realm of possibility or not.* Cf भगवन्मदनन्योने प्रतिबन्धवस्तापि विषयेष्वभिनिवेश्य तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति । Malavika

(10) पृष्ठतो निम्नमि the Ceta apparently was going in a crouching manner and had his head protected by a piece of cloth, hence his back was getting particularly wet. प्रहस्य—Ceta laughs at the remembrance of his own skill (?) in singing

(11) The Ceta also is interested in music and playing upon the lute (A particular characteristic of the Mrcchakatika is that most of its characters, high and low are happy-go-lucky people out for enjoyment, and refusing to get depressed) He is also well qualified to take the place of Sakara,—गर्दभानुकरगान is हतोपन, तुम्बरु and नारद are experts in वीणावादन and not गान समच्छिन्न and ससनन्नी can hardly be regarded as significant expressions. V 11 12—एषोऽपि सु—The Ceta recognises Vidusaka to be the same who had gone to Vasantasena's house some time before. V 11 15—प्राकारेण वेष्टितम्—When the कपित्थ tree cannot be approached owing to the प्राकार, children resort to throwing stones at it, to get the कपित्थ (कवठ in Marathi) fruit. V 11 21—उत्तरीयं आकृष्य, this shows that Vidusaka does not *wear a shirt or some covering for the chest* (उत्तरीयमाकृष्यास्य्वदीति मन्येति भाव । श्रीनिवासाचार्य). निद्रा, Carudatta, being love sick himself, does not want the पारावत couple to be disturbed V 11 36—वृद्धवृद्धु, an aged beggar having got nothing to eat for days together could not be shouting out, but would be able only to heave out words inaudibly V 11 39—The Ceta is equally clever *in retorting* Vidusaka had called him a वृद्धवृद्धु, he now retaliates by calling Vidusaka a काक (because Vidusaka was saying का का, which resembles the crowing noise made by a crow) इन्द्रमहे कामुक, a crow would get a lot of good oblations to eat at the time of the festival in honour of Indra (इन्द्रमह) for

securing ample rain A flag in honour of Indra is raised and worshipped on this occasion Commenting on the expression पुरुहूतध्वज in Raghu IV 3 the commentator Narāyana says पुरुहूतध्वजो नाम राजभिर्वर्षार्थं पूजनीय इन्द्रसम्बन्धी वेणुमय कोऽपि ध्वज । अत्र वराहमिहिर —उपरिचरस्यामरपो वसोर्ददौ चेदिपस्य वेणुमयीम् । यष्टिं तां स नरेन्द्रो विधिवत्सम्पूजयामास । प्रीतो मघवा प्राह च ये नृपा कारयिष्यन्ति वसुमद्वसुमत्तन्त्रे भुवि सिद्धाज्ञा भविष्यन्ति । मुदिता प्रजाश्च तेषां भयरोगविवर्जिता प्रभूतान्ना । ध्वज एव चाभिधास्यति जगति निमित्तैः फलं सदसत् । Mallinatha also remarks इन्द्रध्वज स किल राजभिर्वृष्ट्यर्थं पूज्यत इत्युक्तं भविष्योत्तरे—एवं य कुरुते यात्रामिन्द्रकेतोर्युधिष्ठिर । पर्जन्य कामवर्षी स्यात्तस्य राज्ये न संशय ॥ इति । चतुरस्रो ध्वजाकारो राजद्वारे प्रतिष्ठितम् । आहु शक्रध्वजं नाम पौरलोकसुखावहम् ॥ V 11 43—मस्तके पादं दास्यामि—I shall easily answer your question and thus (metaphorically) smash your head For your प्रश्न I shall give you in exchange my foot on your head V 11 54—सुप्तं वसन्ते—Vidusaka repeats what Carudatta had told him (as though the answer to Ceta's question was सुप्तं वसन्त instead of वसन्ते)! V 11 68—कायेन परिवृत्य—only the body is turned the feet remaining in the same position V 11 69—पदे is understood by Vidusaka to mean 'feet so he makes a complete about turn' (All this is of course intended to appeal to the gallery This scene is very effective on the stage) V 11 78—कुतोऽस्मत्कुले धनिक—Carudatta means to say that though he had become poor he had managed always to live within his income He does not owe anything to anybody Carudatta's family was never known to be in debt to any one (Vidusaka had humourously referred to Vasantasenā as a धनिक (creditor) because he was sure that she had come to squeeze something more out of Cārudatta) V 11 81—किं मां प्रतारयसि, because Carudatta considers it absolutely impossible that Vasantasena would go to him of her own accord V 11 93—स्वगतम्—This stage-direction is necessary because it is more in the fitness of things that Cārudatta should keep this thought to himself, rather than declare it openly for it was really not within his power to meet any further demands from Vasantasenā V 11 99—अभिसारयते (कान्तम्) इति अभिसारिका an अभिसारिका वेश्या should be gaudily dressed चित्रितोज्ज्वलवेषा तु चलन्नूपुरनिस्वना । प्रमोदस्मेरवदना स्याद्वेश्याभिसरेद्यदि ॥ Sāhityadarpana

(12) CONSTRUE एषा अपरा श्री अनङ्गस्य ललित प्रहरणम् कुलस्त्रीणां शोक, मदनतरुवृक्षस्य कुसुमम्, सलीलं गच्छन्ती रतिसमये लज्जाशीला, विटनिवहसार्थे रतिक्षेत्रं रङ्गे अनुगता । (शिखरिणी)

* This must be taken to be a general description of Vasantasena, not a particular one suited for the occasion, for Vasantasena was not पथिकसार्थैरनुगता at that time. सलील गच्छन्ती means 'habitually walking gracefully' अपद्मा श्री —Sri or Laksmi is described as always holding a lotus in her hand Vasantasena being as beautiful and lovely as Sri could be spoken of as Sri herself only if she were without a lotus. (Cf for the idea मामियमभ्युत्थानिष्ठात देवी विनयादुपस्थिता प्रियया । विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ Mālavikā V) अनङ्गस्य ललितं प्रहरणम्—Cf उर्वशी सुकुमारं प्रहरणं महेन्द्रस्य Vikram कुलस्त्रीणां शोकः—because their husbands are likely to be enamoured of Vasantasena, and thus to neglect them

(13) CONSTRUE शैलशिखरेषु विलम्बिबिम्बा वियुक्तवनिताहृदयानुकारा मेघा गर्जन्ति येषां (मेघानां) रवेण सहसा उत्पतितैः मयूरैः मणिमयैः तालवृन्तैः इव खं वीज्यते । (वसन्ततिलका)

वियुक्तानां (separated from their lovers) वनितानां हृदयानि अनुकुर्वन्ति ते—the clouds are dark coloured, the hearts of women also are मलिन owing to depression The peacocks delighted at the thunder of the clouds and dancing about with their beautiful variegated plumage spread out are spoken of as servants fanning their beloved master with jewelled fans'

(14) CONSTRUE पङ्कक्लिन्नमुखाः धाराहताः दर्दुराः सलिलं पिबन्ति समदनः बर्हिणः कण्ठं मुञ्चति, नीपः प्रदीपायते कलङ्कपूर्णैः जनैः संन्यासः इव मेघैः चन्द्रमाः वृतः, नीचकुलोद्गता युवतिः इव विद्युत् एकत्र न संतिष्ठते । (शार्दूलविक्रीडितम्)

नीप is the रक्तकदम्ब with the red flowers in blossom, it therefore resembles a lamp (प्रदीपवत् आचरति) the clouds conceal the moon making it impossible for him to shine, just as unworthy people bring ridicule upon renunciation by resorting to it (स्वकुलाचारेषु संन्यासी न शोभते इति भाव —श्रीनिवासाचार्य) The lightning is compared to a low caste woman who is a कुलटा

(15) CONSTRUE (हे) मूढे, यदि निरन्तरपयोधरया मया एव सह कान्तः अभिरमते अत्र तव किम् (इति) कुपिता इव निशा सपत्नी गर्जितैः अपि मां मुहुः विनिवारयन्ती मार्गं रुणद्धि । (वसन्ततिलका)

निरन्तरपयोधरया (पयोधर means 'breasts with सपत्नी and 'clouds' with निशा) निशा एव सपत्नी or कुपिता सपत्नी इव निशा The night is described as the co wife of Vasantasenā, she naturally does not

like to see her rival Vasantasenā meeting Cārudatta and so tries to put obstacles in her way. The idea is hardly poetic निशाया भोगयोग्यत्वात् सा तत्ताव्यपदृष्टा । वा तस्य चन्द्रदूत्रस्यमनेनैव व्यज्यते । (श्रीनिवासाचार्य) V 15 2—भाव Vasantasenā speaks this prose passage in Sanskrit

(16) Vasantasenā means to say that she who is not afraid *of the many clouds* (that are 'males') is not likely to be fright ened by *one female* (viz the विद्युत्) विद्युतमप्यनादृत्य प्रियतमति गमयितुमस्ति मदन सहाय इति भाव । (श्रीनिवासाचार्य)

(17) CONSTRUE पवनचपलवेग स्थूलधाराशरौघ स्तनितपटहनाद स्पष्टविद्युत्पताक (रणे अपर) मेघ नृप पुरमध्ये मद्वीर्यस्य शत्रो इव से शशाङ्कस्य करसमूहं हरति । (मालती)

पवनेन (पवन इव with नृप) चपल वेग यस्य स्थूला धारा एव (इव with नृप) शराणाम् ओघा यस्य स्तनितम् एव (इव with नृप) पटहस्य नाद यस्य स्पष्टा विद्युत् एव (इव with नृप) पताका यस्य कराणां समूहम् (कर rays with शशाङ्क tribute with मद्वीर्य शत्रु) The cloud is compared to a brave king defeating his weak enemy in his very capital and forcing him to pay tribute to him The enemy of the cloud is the moon with his capital the sky A king marching rapidly in battle array, discharges streams of arrows with the flags flying and war drums sounding the cloud also moves on quickly assisted by the wind pours forth streams of water, with lightning flashing and thunder issuing forth

(18) CONSTRUE यदा गजेन्द्रमलिनै आध्मातलम्बोदरै गर्जद्भि सतडिद्बलाकाशबलै एतै एव मेघै मम सशल्य तत् प्रोषितभर्तृक यदम्ब हताः (कथम् एष अपर) शम्भा बकः खते क्षार प्रक्षिपन् हा हा प्रावृट् प्रावृट् इति किं ब्रवीति । (शार्दूलविक्रीडितम्)

आध्मातानि अत एव लम्बानि उदराणि येषां तै तडिता बलाकाभि च सहितै अत एव शबलै प्रोषिता (gone on a journey) भर्तार यासां तासां वधूसंगर्दी पदम् The advent of the clouds is a great excitant of love and Sanskrit poets take delight in describing the agonies of women whose husbands have gone on a journey at such a time The presence of clouds in the sky with thunder and lightning has made these women almost dead One would naturally expect that every one should deal sympathetically with them but there was the heartless crane shouting out at the top of his voice (when he

[illegible] the ladies could have possibly [illegible] There is the rainy season in [illegible] the sound of the words प्रावृट्, प्रावृट्) thus adding insult to injury, by reminding them of their terrible ordeal! (स्वत एव दुःसहेऽस्मिन् क्षारावसेको यथा दुःखान्तरमावहति तथा मेघदर्शनोद्विग्ने मनसि बकध्वनिश्रावणं [illegible]तापान्तरमाधत्त इति भाव —श्रीनिवासाचार्य) The cry of the बक was bound to hasten the death of the ladies and so it is spoken of as the drum announcing the execution of the criminal! क्षारं [illegible]ते प्रक्षिपन् —a proverbial expression

(19) CONSTRUE बलाकापाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम् अम्बरं मत्तवारणसारूप्यं कर्तुकामम् इव (भाति)।

बलाका एव (इव with वारण) पाण्डुरम् उष्णीषम् (a turban) यस्य तत्, विद्युद् एव (इव with वारण) उत्क्षिप्त चामरं यस्य The cloud the white cranes and the lightning respectively correspond to the wild elephant the white ornamental head-dress and the Camaras waved about

(20) CONSTRUE नभ आर्द्रतमालपत्रमलिने एते (मेघैः) आपीतसूर्यम्, धाराहता वल्मीका शरताडिता गजा इव सीदन्ति विद्युत् काञ्चनदीपिका इव प्रासादसञ्चारिणी रथिना ज्योत्स्ना दुर्बलभर्तृका वनिता इव मोसाय मेघैः हृता । (शार्दूल विक्रीडितम्)

आर्द्राणि तमालपत्राणि तद्वत् मलिने, आपीत सूर्यः यस्मिन् तत् In the first line the poet *speaks of the sun being obscured by the dark* clouds while in the fourth line he speaks of the moon light being carried by force! Such *absurdities abound* in this tedi ously long description of rain and clouds and are obvious *enough*

(21) CONSTRUE विद्युद्गुणनद्धकक्ष्या गजा इव अन्योन्यम् अभिद्रवन्त एते हि सधारा वारिधरा शक्राज्ञया गां रूप्यरज्जा इव समुद्धरन्ति। (उपजाति)

विद्युद्गुणेन (विद्युत् इव गुण तेन with गज) बद्धा कक्ष्या येषां ते The white showers of water falling from the sky are compared to silver ropes u*sed for lifting up the earth (resembling a cow stuck* up in mud)

(22) CONSTRUE महावाताध्माते, महिषकुलनीले, विद्युत्पक्षे, अन्तःप्रचलिते जलधिभिः इव घने जलधरे गन्धोद्दामा नवहरितशष्पाङ्कुरवती इयं धरा धारापात मणिमयशरैः भिद्यते इव । (शिखरिणी)

महावानेन आध्माते (swollen, thundering), विद्युत एव पक्षा येषा तै- गन्धेन (the fresh scent coming out of the earth at the commencement of the rainy season also pride) उद्दामा, नवाना हरितानां शष्पाणाम् अङ्कुरा सद्दर्गी The clouds want to teach a lesson to the proud earth for not showing up her treasures, by striking her with heavy, arrow-like showers!

(23) CONSTRUE शिखण्डिना केकाभि एहि एहि इति पटुतरम् आक्रन्दित, बलाकया सरभस प्राहीय सोत्कण्ठम् आलिङ्गित इव, हसै, उज्झितपङ्कजैः अनितरा सोद्वेगम उद्वीक्षित (एव अपर) मेघ द्विशा अञ्जनमेचका इव कुर्वन् समुत्तिष्ठति। (शार्दूलविक्रीडितम्)

अञ्जनवत् or अञ्जनेन मेचका (dark coloured) The cloud is greeted warmly by his friends—the pea cocks and the cranes, his enemies the swans however stand looking on askance, full of dejection उत्थानमात्र एव हि महता पक्षोत्सवो विपक्षविषादश्च भवतीति भाव। केकाया अपि द्वेधा भिन्नत्वदेशेहीनि द्विरुक्त्युत्प्रेक्षणम्। बलाकया बलाकाभि जानावैकवचनम्—(श्रीनिवासाचार्य)

(24) CONSTRUE निष्पन्दीकृतपद्मषण्डनयन, नष्टक्षपावासर, विद्युद्भि क्षण- नष्टदृष्टतिमिर, प्रच्छादिताशामुख, पयोधारागृहान्तगत स्फीताम्भोधरधामनि जलदच्छन्न- पिधान जगत् सम्प्रति निर्भर स्वपिति इव। (शार्दूलविक्रीडितम्)

निष्पन्दीकृतानि पद्मषण्डानि एव नयनानि यस्य तत् नष्टौ क्षपावासरौ (क्षपा च वासरश्च यस्य तत्, क्षण नष्ट पश्चात् दृष्ट तिमिर यस्य तत्, प्रच्छादितानि आशा (quarters) एव मुखानि यस्य तत्, पयस धारा एव गृह तस्य अन्तर्गतम्, स्फीतम् अम्भोधरा (clouds) एव धाम तस्मिन् न एते जलदा एव छत्र तदेव अपिधान यस्य तत् स्फीताम्भोधरधाम might be taken separately also (going with जगत्) The जगत् is identified with a sleeping man A man sleeps in a cool apartment (within the showers of water) in his house (the extensive clouds) with a canopy (formed by many clouds), with his eyes (the lotuses) closed losing all count of day and night (due to thick gloom), and covering his mouth with some covering (निद्रितोऽपि ह्यवगुण्ठितमुखो भवति—श्रीनिवासाचार्य, the quarters being all screened up)

(25) CONSTRUE नाग अमाघो जने उपकृतम् इव नाश गता, भर्तुः कान्तेन वियुक्ता स्त्रिय इव न राजन्ति, त्रिदशपतिशरासन शिखिना प्रकामान्तस्तप्त गगन द्रवीभूत जलरूपेण पतति (इति) मन्ये। (शिखरिणी)

प्रकामम् अन्त तप्तम्—त्रिदशपति is इन्द्र, *the lord of the gods* त्रिदशा— gods, तृतीया यौवनाख्या दशा येषाम् (for they are always young) त्रिदश वा

(who are thirty, or thirty three in number, अष्टौ वसव, एकादश रुद्रा, द्वादशादित्या त एकत्रिंशत्, इन्द्रश्चैव प्रजापतिश्च Satapathabrahmana, according to some Puranas, they are thirty three crores in number) or जन्मसत्ताविनाशादयशक्तिभ्यो दशा येषामामान वा (this however would refer to all creatures in general and not to gods only) Indras शस्त्र is the वज्र विद्युत्ता कान्तेन—सूर्याचन्द्रमसोरभावात्—(श्रीनिवासाचार्य) असाधौ उपकृतम् इव cf असत्पुरुषसेव दृष्टिर्विफला गता । I 36

(26) उन्नमति नमति etc are to be taken metaphorically with पुरुष

(27) CONSTRUE अम्बरं विद्युद्भि ज्वलति इव, बलाकाशतै उच्चै सविहसति इव, धारानिर्गोद्गारिणा महेन्द्रेण धनुषा विवल्गति इव, विस्पष्टाशनिनि स्वनेन रसति इव, अनिलैः आघूर्णति इव, जलधरैः नीलैः अहिभि इव सान्द्रं धूपायते इव । (शार्दूलविक्रीडितम्)

The clouds are compared to the dark coloured serpents, because they are nimble and also terrible (especially for lovers) धूपवत् आचरति धूपायति (also धूपायते), धूमायति would mean धूमवत् भवति

(28) The cloud is shameless because instead of helping a woman in love on her way to her lover s abode he frightens her and actually lays her hands (showers of water) upon her, taking advantage of her helpless condition !

(29) CONSTRUE किम् हि अहं न पूर्वमभिसक्ता यत् त्वम् अम्बुदसिंहनादैः नदसि, शक्र ह्लिनया मम मार्गं वर्षाभि निरोद्धुम् एतत् न युक्तम् । (उपजाति)

Vasantasena now blames Indra himself for after all the cloud, being the *servant* of Indra, *might* have been simply carrying out the orders of his master, in the matter of frightening Vasantasena पूर्वं मया प्रसक्ता प्रियेण काङ्क्षिताया or काङ्क्षितं प्रियं यया तया *Vasantasena means to say* that she had never given any indication to Indra that she had fallen in love with him, why should he therefore try to detain her who was on her way to her lover? न परानुरक्तां प्रतिरोद्धुमर्हसीत्यर्थे अबलासु पराक्रान्तं न पौरुषमिति भाव । (श्रीनिवासाचार्य)

(30) CONSTRUE (हे) शक्र, यद्वत् अहल्यायां गौतम अस्मि इति मृषा वदसि तद्वत् मम अपि दु ख (भवति), (हे) निरपेक्ष, जलद निरायतनाम् ।

Vasantasena says that Indra who knows very well what difficulties confront the lovers, ought as a matter of fact to help

her to the best of his abilities. He himself had resorted even to a lie to secure union with Ahalya (Indra disguised as Gautama who was Ahalya's husband, approached Ahalya and telling her that he was really her husband, ravished her. Gautama then cursed Indra that his body would have a thousand holes produced in it and Ahalya was transformed into a stone-slab Later Ahalyā gained her original form, when touched by Rama) There is no doubt that this story is based upon the natural phenomenon of the Sun (Indra) following the Dawn (अहनि लीयते इति Ahalya) who at night time is associated with the Moon (Gautama) Or Ahalya stands for unploughed land and Indra for the God of rain निरपेक्ष—निरादर. नैगमयविदो महेंद्रेऽपि क्षेत्र जानतापि न सोढ सकरिपतप्रियतमाविश्लेष स कथं मद्दुःखमवगन्तासीति भाव । (श्रीनिवासाचार्य)

(31) Even if Indra refused to help her, and tried to put all sorts of obstacles in her way, Vasantasenā would defy them all and reach her destination all right

(32) Vasantasena could easily understand the unsympathetic attitude of the clouds towards her, for, men are hard hearted as every one knows, but she surely expected the lightning a female to side with her and not to deal harshly with her!

(33) CONSTRUE ऐरावतोरसि चला सुवर्णरज्जु इव, शैलस्य मूर्ध्नि निहिता सिता पताका इव, आखण्डलस्य भवनोदरदीपिका इव ते नियतमस्य सन्निवेश हि आख्याति । (वसन्ततिलका)

Vita says that the lightning does not deserve to be blamed by Vasantasenā, for she was actually helping her by her flashing light to find out her lover's abode आखण्डल—an epithet of Indra (आखण्डयति शत्रून्) अत्र मेघस्यैरावतगिरिशिखरप्रासादसस्थानत्वाद्विद्युतश्च श्वेतपीतरूपाभ्यामनुभूयमानत्वादौपम्यमुपपद्यते नीलस्यापि मेघस्य विद्युत्स्फुरणसमये श्वेतत्वोपलम्भादैरावतग्रहणम् । (श्रीनिवासाचार्य) V 33 2—सकल . cf विदितवेदितव्यस्याधीतसर्वशास्त्रस्य ते नाल्पमप्युपदेष्टव्यमस्ति । Kādambari

(34) CONSTRUE यदि कुप्यसि रति नास्ति, अथवा कोपेन विना कामः कुत , त्व कुप्य च कोपय च (कान्तम्), त्व प्रसाद च कान्तं प्रसादय च । (गीति)

You should indulge in a प्रणयकोप but should not carry it too far A little कोप or quarrel adds zest to enjoyment

(35) CONSTRUE कुटजकदम्बनीपसुरभौ घनोद्भासिते काले समदना हृष्टा जलार्द्रालका विद्युद्वारिदगर्जितैः सचकिता त्वद्दर्शनाकाङ्क्षिणी कान्तस्य आलयम् आगता एष नूपुरलग्नकर्दमधरौ पादौ प्रक्षालयन्ती स्थिता। (शार्दूलविक्रीडितम्)

पुं॰ कदम्बे नीपे च सुरभौ घने उद्भासिते जलेन आर्द्रा अलका यस्या सा, नूपुरयो लग्न कर्दम धरतात धर तौ Each one of the clauses is significant showing how Vasantasena deserves a right royal welcome and the great good fortune of Carudatta V 35 6—भावस्यैव that is the Ceti would accompany Vita and Vasantasena should be left alone there (It appears however that the Ceti does not go away with Vita just at that time but stays with Vasantasena till the end of the Act)

(36) CONSTRUE साटोपकूटकपटानृतजन्मभूमे शाठ्यात्मकस्य रतिकेलिकृतालयस्य वेश्यापणस्य सुरतोत्सवसंग्रहस्य दाक्षिण्यपण्यसुखनिष्क्रयसिद्धिः अस्तु। (वसन्ततिलका)

आटोपेन सहित साटोप कूट कपटम् अनृत च एतषा जन्मभूमे शाठ्यम् आत्मा यस्य तस्य रतिकेलिभि कृत आलय यस्य, सुरतम् एव उत्सव तस्य संग्रह यत्र वेश्यारूपस्य आपणस्य (market-place) दाक्षिण्यम् एव पण्य तस्य सुखेन निष्क्रयस्य सिद्धि वेश्यापण may also mean वेश्याव्यवहार The description of वेश्यापण as full of fraud deceit etc is clearly out of place here On an occasion like the present it is particularly objectionable as Vasantasenā is exhibiting in her own person exactly the opposite qualities Vita also reminds Vasantasenā that she would be getting only दाक्षिण्य (as Carudatta had nothing left but this virtue) in return. The reading सुरतनिष्क्रयसिद्धि does not give a good sense. श्रीनिवासाचार्य says दाक्षिण्य परवित्तानुरञ्जनमेव यत् पण्य विक्रेयद्रव्य तस्य सुरतनिष्क्रयसिद्धि अनायासेन मूल्यप्राप्ति अस्तु भवतु। V 36 3—द्यूतकर —See note on IV 32 28 V 36 6— भग्नत्यालकृत—Now that the Ratnavalī had been offered as a substitute for the ornaments stolen Vidusaka regards the epithet द्यूतकर as complimentary to Cārudatta. There is no point in taking the expression as used sarcastically शुष्कवृक्ष, Vidusaka does not like Vasantasenā's visit, he shows his displeasure by answering her in a petulant mood. As the trees were not शुष्क at all Vasantasena asks Vidusaka to explain himself His reply is that the garden is called शुष्क because nobody ate or drank therein (owing to Cārudatta's poverty all garden-

parties had been stopped) V 36 14—धूनक्र . धूनक्रेति सबोधने नाभरणार्थमागमनमेति समर्थं पियन्नाडलाघवम् (this does not seem to be satisfactory धूनक्र rather points out to the great nobility of heart of Cārudatta)। अपि दुःखहेतुः प्रदोष इति च निनासुखव्यञ्जनात् कामप्रमानन्द व्यक्त भवतीति भाव । (श्रीनिवासाचार्य) V 36 19—पुष्पैस्ताडयन्ती, मन्मथशरप्रहार स्मारयन्तीति भाव । (श्रीनिवासाचार्य)

(37) CONSTRUE सदा मम जाग्रत प्रदोष याति, सदा च मे नि श्वसन निशा गता, (हे) विशालनयने, अद्य त्वया समेतस्य, मम शोकान्तकर प्रदोषक । (वशस्थम्)

जाग्रत प्रदोष याति is a meaningless expression Was Cārudatta expected to be asleep at evening time? V 37 2—इदमासनम्—Vasantasena apparently waits for the permission of Vidūṣaka (who was a Brahmana worthy of respect) before she takes her seat.

(38) CONSTRUE यथाक्रमम् उद्गिरता श्रवणान्तविलम्बिना कदम्बेन एक स्तन यौवराज्यस्थ नृपसुत इव अभिषिक्त ।

A prince is bathed with sacred water at the time of his installation as heir apparent One of the breasts was wet with water dropping from the Kadamba shoot used as an ear ornament, and so is compared to the यौवराज्यस्थ नृपसुत, while the other breast corresponds to the reigning monarch who remains seated on his throne (The manner in which a Hindu woman wears her *Sari* makes it possible for only one of the breasts being noticed or susceptible to the inclemencies of the weather) V 38 1—प्रधानवाससी—two high-class garments a *sari* and a boddice. V 38 4—अहमेव the clever Ceti had visualised such an emergency and had brought with her the necessary spare garments V 38 11-12—कपुरुष अनागरिक (a vulgar person) नहि कामरहस्य प्रतमहनादि भाव । निपुण इति नर्मवर्धनाय हि प्रश्न स्यानीकरतानि अत्र । (श्रीनिवासाचार्य) V 38 23—मन्त्रितमेव . (IV 32 10-11) Vidūṣaka's words uttered by him when handing over the Ratnavali are now flung back to his face by the clever Ceti V 38 29—शिल्प . Vidūṣaka recognises the ornaments, but tries to conceal the fact by saying that his gazing at them was due to his being attracted by their beautiful workmanship.

(39) Cārudatta does not know whether he was being imposed upon or the ornaments were really the same V 39 7—

कर्णे—See note on IV 17 11 V 39 9—किं वर्दं बाह्या—Why do you not take me in your confidence? V 39 15—अत एव काम्यसे—For the readiness to give gifts betrays the innate nobility of the heart (it does not matter at all if the gift could not be actually given, it is the intention that should count)

(40) CONSTRUE राजं धने वियुक्तस्य नरस्य आदित जीवितेन एव तावत् किम् यस्य प्रतीकारशून्यत्वात् कोपप्रसादा विफलीभवन्ति। (उपजाति)

A poor man, so to speak, has no business to continue to live in this world No body minds his कोप or प्रसाद, because both of them are quite futile not being able to assume any tangible form

(41) CONSTRUE • पक्षविकल पक्षी च, शुष्क तरु च, जलहीन सरः च, उद्धृतदंष्ट्र सर्प च, दरिद्र च लोके तुल्यम्। (आर्या)

तुल्यम्—स्वस्वामर्थक्रियां हि न कर्तुं शक्नोतीति भाव। (श्रीनिवासाचार्य)

(42) CONSTRUE दरिद्रा पुरुषा शून्ये गृहे, तोयरहिते कूपे च शीर्णे तरौ च समा खलु, यत् दृष्टपूर्वजनसंगमविस्मृतानां परितोषकाला एव विकला भवन्ति। (वसन्ततिलका)

पूर्वं दृष्ट दृष्टपूर्व तस्य संगमेन विस्मृतानाम् (विस्मृतम् अस्ति एषाम्) an awkward compound विस्मृतानाम् means विस्मृतत्वनाम् referring to their present state शून्यगृहेषु भिक्षादीनामिव निर्जलेषु कूपेषु तृषितानामिव शीर्णतरुषु पथिकानामिव च नास्ति कृतार्थत्वमर्थिनामिति भाव। (श्रीनिवासाचार्य) V 42 3—स्नानशाटिका—Vidusaka humorously demands back his tattered towel in which the ornaments had been tied V 42 5—युक्तं, Vasantasena means to say that it was unfair on the part of Cārudatta to offer the Ratnāvali as a substitute for the stolen ornaments for that showed that Carudatta considered her to be greedy of wealth Was it right to regard her who loved him so much as capable of being guided by considerations of money alone? V 42 6—सविलक्षस्मितम् सलज्जस्मितम् सुवर्णन्यासापहाराय न्यासप्रतिकार प्रणयास्यासङ्गा इति लज्जा। (श्रीनिवासाचार्य)

(43) This verse is the same as III 24 uttered by Carudatta himself V 43 4—अतिमात्रमिदानीम् In V 38 9-10 Vidusaka had bluntly asked किं निमित्तं आगता भवति when the Ceti had remarked ऋजुको ब्राह्मण (a नागरिक or cultured gentleman would not have asked such a question openly) but now Vidusaka is surpassing himself in asking whether Vasantasena proposed to stay there

for the night (as no talk about returning home was forthcoming after the business about the ornaments was over), for such a question could only have been asked by an uncultured simpleton (of course, Vidusaka asks this question deliberately) V. 43 6—एष this is a hint to Cārudatta to go into the house for rest

(44) CONSTRUE अमू वारिधारा हि मृणालसूच्य पङ्कान्तराणि इव जलदान्तराणि भित्त्वा, चन्द्रव्यसनात् विमुक्ता दिव अश्रुधारा इव पतन्ति । (उपजाति)

पङ्कानाम् अन्तराणि The द्यौ is described as a नायिका weeping owing to her lover the moon suffering terribly, on account of his being screened by the clouds, and the showers of water are the tears shed by her The वारिधाराs are like the मृणालसूचीs, because both are white in colour

(45) CONSTRUE बलदेवपटप्रकाशा मेघा आर्यजनचेतःसुनिर्मलाभि अर्जुनशरप्रतिकर्कशाभि चण्डाभि धाराभि शक्रस्य मौक्तिकनिधानम् उद्गिरन्तः इव स्रवन्ति । (वसन्ततिलका)

बलदेव is बलराम who used to wear a dark coloured garment, hence the dark clouds are aptly compared to बलदेवपट, the sharp showers are compared to the sharp arrows of Arjuna (a quaint simile, not having much propriety, it is on a par with the simile, महासुरवक्षःस्थलदुर्भेद्य etc IV 27 30, used by Vidusaka) मौक्तिकनिधान is white and so corresponds to the white clear volume of water poured from the sky

(46) CONSTRUE शिखिमालकण्ठनिभैः एतै अम्भोधैः, आहतम् ससक्ते सुरभिभिः शीतैः प्रदोषानिलैः उपवीजितम् अम्बरम्, अम्भोदसमागमप्रणयिनी स्वच्छन्दम् अभ्यागता रक्ता एषा विद्युत्, प्रियतमा कान्तम् इव, समालिङ्गति । (शार्दूलविक्रीडितम्)

This is a delicate invitation to Vasantasenā to embrace him अम्भोदस्य समागमे (also, in the rainy season) प्रणयिनी, रक्ता—red, also, in love A beloved also embraces of her own accord her lover who has applied sandal paste etc to his body and is being fanned by the attendants, with her love intensified during the rainy-season यथा सुगन्धिचन्दनचर्चितदेहं, परिजनकरव्यजनवीजितं कान्तं वर्षागमजातमन्मथा गाढानुरक्ता स्वयमेवागता प्रियतमा समालिङ्गति तथेत्यर्थः । (श्रीनिवासाचार्य)

(47) CONSTRUE भो मेघ, त्वं गम्भीरतरं नद, मे स्पर्शपीडितं गात्रं तव प्रसादात् सस्पर्शरोमाञ्चितजातरागं कदम्बपुष्पत्वम् उपैति । (उपजाति)

गम्भीरतरं नद—for, the more loudly you go on thundering the more closely shall I be embraced by Vasantasena सस्पर्शं रोमाञ्चितं (रोमाञ्च सञ्जातः अस्य इति) जातरागं (जातः रागः यस्मिन्) च The Kadamba tree is described by Sanskrit poets as putting forth buds in a mass, when rain water falls upon it the horripilation *corresponds to the Kadamba blossoms Cf* सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन वत्सा। मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव॥ Uttara III

(48) CONSTRUE दुर्दिनम् अविरतधारं वर्षशतम् अस्तु, शतह्रदा स्फुरतु, यत् अस्मद्विधदुर्लभया प्रियया अहं परिष्वक्तः । (आर्या)

Carudatta says that not only does the cloud not deserve abuse at their hands, but they should actually pray for the cloud to go on thundering for a hundred years producing continuous lightning flashes! For, the cloud has made it possible for him *to enjoy happiness which could never have been even dreamt of* by a person in penury शतह्रदा—lightning शतं ह्रादाः अव्यक्ताः शब्दाः यस्याः शतं ह्रदाः अर्चीषि अगाधजलाशया वा सन्त्यस्या इति वा

(49) CONSTRUE ये गृहम् आगतानां कामिनीनां मेघोदकशीतलानि आर्द्राणि गात्राणि गात्रेषु परिष्वजन्ते तेषां मनुजानां जीवितानि धन्यानि । (इन्द्रवज्रा)

गृहमागतानाम्—अभिसारिकाणाम्, who approach of their own accord their lovers. सर्वप्रतिरोधातिपाती स्त्रीणां रागभूमा हानिर्वचनीयं भाग्यमिति भावः। (श्रीनिवासाचार्य)

(50) CONSTRUE स्तम्भेषु प्रचलितवेदिसञ्चयान्तं वितानं शीर्णत्वात् कथम् अपि धार्यते, एषा च चित्रभित्तिः स्फुटितसुधाद्रवानुलेपात् सलिलभरेण सक्लिन्ना। (प्रहर्षिणी)

प्रचलितः वेदीनां सञ्चयः तस्य अन्तः यस्य तत् (or अन्तं यावत्) स्फुटितात् सुधाद्रवस्य अनुलेपात्. Carudatta says that it was dangerous to wait in that dilapidated out-house any longer, for owing to the heavy rain the roof might come down any moment, it was a wonder that it had remained in its present position so long similarly there was the danger of the walls (on which pictures had been drawn) also collapsing, owing to the plaster coating being washed away

(51) CONSTRUE: विद्युज्जिह्वेन महेन्द्रचापोच्छ्रितायतभुजेन जलधरविवृद्धहनुना अन्तरिक्षेण इदं विजृम्भितम् इव । (आर्या)

विद्युत् एव जिह्वा यस्य तेन, महेन्द्रस्य चापम् एव उच्छ्रितौ आयतौ भुजौ यस्य तेन, जलधरः एव विवृद्धा हनुः यस्य तेन The अन्तरिक्ष is compared to a yawning man, the lightning, the rain-bow and the cloud respectively correspond to the tongue, the uplifted long arms and the chin. A yawning man shows up his tongue, raises up his arms and has his chin lengthened The sky also exhibits the lightning, has the rain-bow stretched up and the cloud lowered down. जृम्भमाणो हि दर्शितजिह्व ऊर्ध्वबाहुरुच्छ्रितहनुर्भवतीति तथोत्प्रेक्ष्यते । (श्रीनिवासाचार्य)

(52) CONSTRUE तालीषु तारं, विटपेषु मन्द्रं, शिलासु रूक्षं, सलिलेषु चण्डं (यथा तथा) धाराः, ताड्यमानाः संगीतवीणाः इव तालानुसारेण पतन्ति । (उपजातिः)

तालीषु—तालपत्रेषु The different kinds of noise produced by the showers of water falling harmoniously at different places, are compared to the different tunes of the lutes played upon at a musical concert.

The long-winded tedious description of the दुर्दिन is a special feature of this Act The poet has not taken proper care in this matter and we have the description of the sun, the moon, rain-bows, cranes, swans, etc. all huddled up together irrespective of the considerations about time, space etc. The absurdities involved are obvious enough and can easily be spotted by the student The poet's main idea appears to be to furnish a complete all-sided description of a दुर्दिन with its accompaniments

ACT VI

[The events described in this Act take place on the next morning Carudatta goes to the Puspakarandaka garden leaving instructions for Vasantasena to follow him there in his car In the meanwhile, Carudatta s little son Rohasena is seen by Vasantasena, weeping because he was given only an earthen toy cart to play with, when he wanted a golden toy cart like the one which the son of the rich neighbour had for his play. Vasantasena gives her ornaments to Rohasena for getting a golden toy cart made out of them Vasantasena then starts for the garden, but through mistake enters the car of Sakara, while Aryaka just escaped from prison through Sarvilaka s efforts, finding Carudatta s car unoccupied, takes his seat there and is driven away Carudatta s car is detained for inspection by the two officers Viraka and Candanaka Candanaka looks into the car and promises protection to Aryaka picks a quarrel with Viraka and drives him away thus allowing Aryaka to proceed safely

The incident about the earthen toy cart which furnishes the title of the drama occurs in this Act]

VI 0 8—श्य रात्रिरेव ,Vasantasena had not slept for long so that she was surprised to hear that it had already dawned. क्षणरूपा रात्रिरतिक्रान्तेति भाव । Cf अविदितगतयामा रात्रिरेव व्यरंसीदिति । Uttara. VI 0 18—योनय रात्रौ—Carudatta seems to have arranged to escort Vasantasena while it was not yet morning, so that she might not feel any sense of shame and so the car was required to be kept quite ready, so as to avoid any unnecessary delay But the original plan miscarried owing to Vasantasena s not being awake early enough VI 0 24—किं प्रविष्टा Vasantasena wants to make sure whether she was really fortunate enough to have secured her life s desire or whether she had been simply dreaming VI 0 27—सत्र , the Ceti gives a nice reply Vasantasena has succeeded in making a very favourable impression upon all the inmates of the house व्यवहारेण सर्वस्यैव गृहजनस्याभिनन्दनीयासि संवृत्तेति भाव । (श्रीनिवासाचार्य) VI 0 28—अपि सन्तप्यते—for there is a

natural prejudice against association with a courtesan VI 0 36—तदा मया , I shall be most unwilling to leave the house VI. 0 38—अए a beautiful passage showing the extremely courteous and noble nature of Vasantasena who wishes to make friends with Dhutā in the right way VI 0 40—कोपिष्यति—because it is unfair to take back a thing once given away VI 0 46—आर्यपुत्रेण , Dhutā sends an equally courteous but at the same time a highly dignified answer A gentle snub is also administered to Vasantasena by the declaration that Dhutā considers Cārudatta as her most valuable ornament and cares not for other ornaments however costly they might be (Is there also an undercurrent of the feeling that Vasantasenā has snatched away or at any rate secured a share in her आभरणविशेष ?) Both the passages—Vasantasenā's message and Dhūtā's reply which lays bare the feelings of a true Pativrata—deserve to be written in letters of gold! VI 0 51—रदनिके The whole of this scene describing Rohasena's doings is quite true to nature VI. 0 64—बाहु प्रमार्जे , अनु उपवेश्य—These are very delightful natural touches VI. 0 81—पुत्रक , almost the same expression has been put in the mouth of Cārudatta's wife before (III. 26 18-19) VI 0 87—यत् , for Rohasena had never seen his mother wearing any ornaments so according to him, a lady with ornaments on could not be his mother VI. 0 91—अतिकरुणम् , for this shows the profound effect produced on even children, by poverty VI. 0 93—न ग्रहीष्यामि for a thing offered in that condition, cannot be one willingly given away VI 0 101—अपवारितम्, because it was meant for carrying a woman inside In northern India, at Delhi and Agra such cars covered all over can be seen even now plying for hire VI. 0 112—नासिकारज्जुना कृष्टौ—This shows that the bulls could not have stayed quietly in their places till the return of the Ceta, hence he decides to go with the car itself (For the development of the plot, the car ought not to be there at that time so the poet furnishes a good excuse in referring to the bulls as नासिकारज्जुकृष्टौ Vasantasena also helps the development of the plot in taking a lot of time to decorate herself, as is usual with women) VI. 0 117—स्थावरक is the car-driver of Sakāra It would be seen from his soliloquy, that he is as arrogant as his master, following the policy of "Licking up and kicking below" As the car-driver of Sakāra,

he considers himself to be a very important personage and looks down upon the other cartmen, calling them ग्राम्य. He is however kind hearted by nature, and is afraid of doing evil VI. 0 130—वहन प्रवहणं—(वहन्त्वनेन इति सम्बोधनम् । पश्चाज्जनस्य हि पुरुषस्य पशु समानाचरणादिव्यवहारा प्रसिद्धा । श्रीनिवासाचार्य) Apparently Sakara's car was of a better pattern than the other carts VI. 0 133—एगासर , this is Āryaka who was moving about furtively, the sharp-eyed Ceta notices him but does not pursue the matter any further VI. 0 136—चक्रानिवृत्त It appears that owing to the heavy rains the previous night the road had become muddy and the wheel of a certain cart got stuck up in the mud the cartman as is usual on such occasions, asks a fellow-cartman to help in pushing the wheel with the hands. Sthavaraka at first thinks that his dignity would suffer if he were to help the rustic cartman, but his good nature prevails in the end and he decides to go to his help VI. 0 146—दक्षिणाक्षिस्पन्दनम्—the throbbing of the right eye (or arm) is a bad omen in the case of females, indicating disaster in the near future (In the case of males, the throbbing of the left eye or arm is a bad omen) Vasantasena's mistake in occupying the wrong car is a feasible one. She had not seen Carudatta's car before and finding the car waiting there, naturally thought that it was intended for her VI. 0 153—भारत्रयाक्रान्तम्—Sthavaraka intuitively feels that the car has become heavier, but attributes it to his own feeling of exhaustion. VI 0 159—गुल्मस्थान—a Police-station or Sentry post गुल्म also means a division of an army, consisting of 45 पत्तिs, 27 horses 9 chariots and 9 elephants VI 0 161—एकचरणे लग्न निगड (fetters) यस्य स., for he had no time to remove the fetters on both the feet As आर्यक enters in a hurry, he does it अपटीक्षेपण (tossing aside the curtain) according to the rules of dramaturgy (In this case, however, his entrace can be said to have been suggested before)

(1) CONSTRUE महान्त नृपतिभयव्यापत्तिसागरमहाग्राह हित्वा पदाग्रस्थितनिगडैकपाशकर्षी बन्धनात् भ्रष्टः गजः इव अहं भ्रमामि । (शार्दूलविक्रीडित)

नरपतिभयमेव व्यसनम् आपद् तस्या ... सा नरपतिभयव्यापत्तिः सा एव सागरः तस्य महाग्राहम् (a complex and awkward compound) पादाग्रे (पदस्य अग्रम् or अग्रभागे पादस्य) स्थित निगडस्य एकं पाशं कर्षति, गज इव—भ्रष्टो गजः पुनर्भ्रमन्निव प्रतीयते। (श्रीनिवासाचार्य) VI. 1 1—निगडे

Loc used for the dative. विशसनाय, श्रीनिवासाचार्य explains differently, विशसने वधस्थानभूते न तु साधारणे गृहे इत्यर्थ । गूढागारे सर्वदर्शनातिक्रान्ते तमोमये गृहे । बन्धनेन निगडेन बद्ध, तद्गृहाभ्यन्तरप्रवेशमात्र विशसनायाल किं पुनर्बन्धनमप्यपरमित्यर्थ ।" भय भीतादपि जायते " इति न्यायेन भीत मे बानिष्ट नोपपादयेदिति भाव ।

(2) CONSTRUE यदि मे भाग्यानि (सन्ति) तदा मम क अपराध. यत् नेन वन्यनाग इव संयमित अस्मि । दैवी सिद्धि. अपि च लङ्घयितु न शक्या, नृपः अगम्य, बलवता सह क विरोध. । (वसन्ततिलका)

Aryaka means to say that he does not at all understand the whole trend of events If as the sooth sayer has foretold, he is a very lucky man, how was it that he had been imprisoned! (Surely a man who is imprisoned can not be regarded as lucky) On the other hand, if fortune does want to favour him, putting him into the prison etc would not come in his way But how could he an insignificant person, hope to succeed against the all-powerful king himself? Why should the king then have taken the trouble of imprisoning him at all? The reading गम्य would mean सेव्य VI 2 1—अनावृतपक्षद्वारम्—Keeping the side door open seems to be a peculiar characteristic of the people of Ujjayini, according to our poet!

(3) CONSTRUE इद गृह भिन्नघ्, महाकपाट, अदत्तदण्ड विशीर्णसन्धि च, ध्रुव कुटुम्बी मम तुल्यभाग्य. व्यसनाभिभूतां दशा प्रपन्न: । (उपेन्द्रवज्रा)

The dilapidated outward condition of the big house shows that the owner must have now fallen on evil times, having no money for the necessary repairs and no servants to look after it.

(4) CONSTRUE (इद) गोष्ठीयान विश्रमशीले च न नागरजन भवेत्, इद वा वधूजनस्य न तदाभरणनोपस्थित (भवेत्) प्रवरजनयोग्य विधिवशात् यदि नेतव्य वा (भवेत्) विविक्तत्वत् शून्य मम खलु दैवविहित भवेत् । (शिखरिणी)

Aryaka sees a car coming and as is natural in the circumstances hopes that the car might by chance be made to serve his purpose A गोष्ठीयान is more commodious (and apparently covered up) than an ordinary car Aryaka hopes that the car may not contain bad inquisitive people or else there would be

यान so much the better.
'e it happened to go out.
for him VI 4 10-15

It would be
, the occupa-
suspicions
of the Ceta The Ceta had, to begin with, no reason to suppose that anything out of the way was likely to happen Hence, he is prepared to accept any clanking noise as the नूपुरशब्द It might be argued that the Ceta should have helped 'Vasantasena' to ascend the car Against this, it might be said that while the Ceta could certainly have done this service to Carudatta s wife, he could not be expected to dance attendance upon a mere courtesan (It is a fact that the hereditary servants in noble families are very exacting in such matters) and lastly, there were the नासिकारज्जुरज्जुक bulls which undoubtedly required more attention than Vasantasena! VI 4 18—वीरक—Both वीरक and चन्दनक are called सेनापति in the text (Verses 22 and 23 below) In VI 16 5, चन्दनक is called a बलपति, which seems to show that he was a Military Officer proper, while Viraka was perhaps a Police Officer of a high rank He is referred to as प्रधानदण्डधारक (VI 27 7) by Candanaka himself, and as नगररक्षाधिकृत by the Judge in IX 23 5

(5) किं विश्रब्धा Why dont you make a move? Why are you standing like dumb statues unconcernedly?—said with impatience VI 5 8—प्राकारखण्ड—Having made his dispositions correctly, Viraka proposes to 'appreciate' the situation, along with Candanaka *from a higher level* (*This is exactly what* a commander is expected to do in modern warfare too)

(6) विश्वस्ता said when Candanaka finds that the persons concerned were moving about in a hesitating manner गोत्रान्तर—अन्यैव गोत्रम् अक्षत्रियकुल गोपवंशमित्यर्थ । (श्रीनिवासाचार्य) Aryaka was a गोपालदारक

(7) नगर्याम् may be taken generally with उद्यानेषु etc

(8) किं किं दर्शयसि—Viraka was perhaps making signs to Candanaka to go to the प्राकारखण्ड Candanaka wants him to shout out what he knew about the matter

(9 and 10) अष्टम —in the eighth house from the जन्मराशि The sun in the eighth house the moon in the fourth, Venus (शुक्र, भार्गव) in the sixth, Mars (भूमिसुत, 'भाऊ') in the fifth Jupiter (जीव, 'गुरु) in the sixth Saturn (शनि the son of the Sun) in the

ninth—all these are extremely inauspicious. A person who has dared to free Aryaka is running the greatest risk; for in case of his being captured, he would undoubtedly be put to death for this act of high treason! So, Candanaka wants to know who that unfortunate person could be, whose stars have been so maliciously disposed towards him. The following extract from the बृहत्संहिता shows what particular disaster follows from the planets in the above positions, स्वस्थानौ चाश्रमस्थे भवति सुवदना न स्मरति वनिता। (the sun), ...चतुर्थप्रविश्वासः शिखाग्नि भुजगान सम्भवः। (the moon), षष्ठो भृगुः परिभवरोगतापदः। (शुक्र), मरुगहक्रोधभयान पञ्चमे तनयकृतान् शुचो महीसुते। द्युतिरपि नास्य चिरं भवेत् स्थिरा शिरसि स्थपरिव मालना स्त्रना॥ ('मगळ'), न सर्वविद्न तिन्दरो बलं न भवनं शिशिरो-त्किन्नादितम्। हरिणपुनशावविविधिभिन रिपुगते मनस. मुसदं गुरौ॥ (गुरु, रिपुगते = षष्ठस्थानगते),...धर्मस्थे (नवमस्थानगते सूर्यजे) वैरहृद्रोगबन्धैर्धर्मव्युच्छित्तिद्वेषदेवी-क्रियाच्च। (शनि).

(11) Vikara means to say that Candanaka was theoretically right that no one could have dared to spirit Āryaka away. But the fact was that Āryaka had escaped, perhaps with the aid of an accomplice and it was about sunrise when that happened. So they must hury up to organise a pursuit-party.

(13) गुणानाम् अरविन्दम्–कुसुमेषु कमलमिव संभृतमकरन्द पुरुषेषु मरुद्गुणम्, शीलस्य or शीले मृगाङ्कम्–शीलस्य आश्रयम् (श्रीनिवासाचार्य)

(14) निलकभूतौ–मुक्तालङ्कारवत् प्रथमशोभावहौ (श्रीनिवासाचार्य) Candanaka gives unstinted praise to both Cārudatta and Vasantasenā

(15) ग्रामे च राजकार्ये .Vīraka is an ideal officer, subordinating every consideration to loyal service to his master.

(16) CONSTRUE एककार्यनियोगे अपि अनयोः तुल्यशीलता न, यथा द्वयोः हुतभुजो. विवाहे च चितायां च।

The meaning is sufficiently clear, but very awkwardly expressed. The राजकार्य is the same, but Vīraka acts as an enemy, while Candanaka is friendly, similarly though दहनकार्य is the same, the विवाह fire is शुभ, while the funeral fire is अशुभ. VI 16 2—तन्त्रिल—Exercising administrative powers; there is no point in taking this as used sarcastically. VI 16 5—वत्सल इति, Vīraka is pleased at the regard shown for him, and so

courteously wants Candanaka to carry on the inspection, saying that as a नायक he was surely equal to himself VI 16 8— सद् तदा your inspection would be absolutely above all suspicion. (Viraka however has to eat his words immediately afterwards and has ground for suspecting Candanaka) VI. 16 10— [illegible] (अनन्तरम्).

(17) CONSTRUE [illegible]

Bhima was an expert in बाहुयुद्ध and was always ready to fight with his bare arms in the absence of a weapon. VI. 17 4— [illegible] so that Viraka might not understand what he was saying

(18) CONSTRUE [illegible] न किम् [illegible], [illegible] न [illegible], [illegible] न मरति ।

To betray a person to whom अभय is given rightly or wrongly is regarded as the most foul crime by the Hindus (and also by the Arabs) VI 19 4—पत्र (wings) रथ यस्य, a bird who moves on wings, [illegible] हन्ति इति, a fowler Candanaka considers the pros and cons of the question—whether he should let Aryaka go scotfree or arrest him—thoroughly In favour of letting Aryaka go, he notes the following points—1) Aryaka was innocent (2) He had approached him for protection (3) He was occupying Carudatta's car and was presumably Carudatta's friend and (4) He was the friend of Sarvilaka who had once saved Candanaka's life. Against letting Aryaka go, there was only one important point viz. loyalty to his office. Ultimately the fact that he had already promised protection to Āryaka, weighs strongly with him and he decides to aid Aryaka in his escape

(19) लोके [illegible] । [illegible] (अनन्तरम्).

(20) [illegible] Candanaka in excitement says [illegible] (नायक) then remembers what he should have said and clumsily corrects himself, saying [illegible]. But the sturdy Viraka is too clever for him and does not fail to note the discrepancy VI. 20 7 10—[illegible] Candanaka tries to laugh the matter out.—Why

should you, O Vīraka, entertain any suspicions at all? I am not a Pundit well versed in Grammar Southerners, it is well known, are not very accurate about their syntax or grammar Being conversant with many a non-Āryan language they make many slips about gender or number and indiscriminately use expres sions like आया द्दृ or गये द्दृा (along with the correct ones आये द्दृ or आर्या द्दृा) So Vīraka need not make 'a mountain of a mole hill' The various countries (or tribes) mentioned cannot all be accurately identified कर्णाट—The Karnatak, चोल—Tanjore, द्रविड—Tamil (चीन—China and बर्बर are out side India) म्लेच्छ—According to the Mahabhasya the म्लेच्छs (non Āryans) did not care much for grammar तस्माद्ब्राह्मणेन न म्लेच्छितवै नापभाषितवै म्लेच्छो ह वा एष यदपशब्दः म्लेच्छा मा भूमेत्यध्येयं व्याकरणम्। VI 20 13—नरिस्म, because that would mean that Vīraka has no confidence in him VI 20 21—कर्णाटकलहप्रयोगम्—कर्णाटकलहप्रवर्तनं करवै मदप्रेष्यया वस्तुतातिशय इत्यर्थः। (श्रीनिवासाचार्य) कर्णाटकलह literally means a quarrel indulged in by the people of the Karnatak and in the times of the author, these people were perhaps known to be fond of quarreling without any reasonable pretext the expression seems to mean 'a quarrel deliberately picked up Candanaka decides on this course for he is afraid that Carudatta would unnecessarily come into trouble if Āryaka was discovered VI 20 25—पूज्यमानो मान्यमान said sarcastically जातिं न स्मरसि, such a reference to a person s low birth is bound to make him angry VI 20 27—को भणतु—The implication is that it is something unmentionable

(21) किं कथितेन भणेन—Let sleeping dogs lie, or, why let the cat out of the bag? It is better that the matter be not made public it is so derogatory to Vīraka No gentleman should even utter it in so many words (of course all this is intended to make Vīraka more impatient than before) शीलविभवेन—शीलविभव belonging to Candanaka. My character as a gentleman would suffer if I were to mention it (श्रीनिवासाचार्य explains differently, त्वदीयसदृशगौरवेण न भणामि जातिं परायत्ता शीलस्य तु त्वदायत्तमेति न ते जातिदोष मुद्घाटयितुमिच्छामि त्यय।) A कपित्थ unbroken looks very nice and inviting, but would be found to be utterly unsubstantial and worthless inside if broken VI 21 4—सत्तां ददाति—हस्तक्रियया केशवाप-मभिनयति। (श्रीनिवासाचार्य) acts sharpening the razor blade etc

(22) शीर्णे निगमनः हस्त यस्य स इत्यर्थे सम्पादन कर्तरी a pair of scissors. You are a सेनापति now, but you are a mere barber by

caste VI 22 8—नाट्येन सना ददाति—in VI 21 4 the stage-direction is simply सना ददाति नाट्येन being dropped This appears to be a mere slip as both the stage directions mean apparently the same thing (the सनाs being of course different)

(23) करटकस्य भ्राता (करटक is a चर्मावनद्ध वाद्यविशेष like भेरी and पटह) Viraka means to say that he knows Candanaka to be a mere चर्मकार (shoe-maker) by caste VI 23 13—चतुरङ्ग कल्पयामि—चतुरङ्गम्—having four parts कॢप्—to cut to divide चतुरङ्गम् कॢप् thus means to divide into four parts an idiomatic expression meaning to give a good hiding श्रीनिवासाचार्य explains चतुरङ्ग as पुष्टम्, which is unnecessary if not wrong VI 23 16—शुनकसदृश—I care a fig for your empty threats you are like a barking dog who scarcely bites any one VI. 23 27—आर्ये वसन्तसेने—Candanaka addresses आर्यक like that to ward off any suspicion from the mind of the car driver or the bystanders

(24) स्पन्दते दक्षिणो भुज—The throbbing of the right arm in the case of males is a good omen

(25) विज्ञप्ता—requested also now become known to me न खलु—I am not saying this because I want you to favour me in return for what I have done for you

(26) सिद्धादेशस्तथा If I become king I shall remember you and reward you suitably (Āryaka keeps his promise and Candanaka is made पृथिवीदण्डपालक X. 58 32)

(27) शुम्भ and निशुम्भ were two demons brothers oppressing the gods for a long time having grown very powerful owing to a boon given to them by Siva. The goddess Durga ultimately slew them being requested to do so by the gods. VI. 27 6—निष्क्रामत—goes with आर्यकस्य or with मन (चन्दनक) It appears that Sarvilaka who had been searching for Aryaka comes there accidentally at that time and Candanaka is now doubly assured that his friend Sarvilaka would do the needful in the matter and he decides to help him with all his might

The episode of the interchange of cars is cleverly managed The only flaw is that Vasantasena who starts from Carudatta's house first in Sakara's car arrives an hour or so later at the same Puspakarandaka garden than Aryaka in Carudatta's car who starts from the same place some time later (see Introduction)

ACT VII

[Āryaka goes on to the Puṣpakaraṇḍaka garden in Cārudatta's car without any hitch, and meets Cārudatta who promises him protection Cārudatta is uneasy at the non-arrival of Vasantasenā at the garden, and returns home soon after.]

(1) CONSTRUE : तरवः वणिज इव भान्ति, कुसुमानि पण्यानि इव स्थितानि, शुल्कं साधयन्तः इव मधुकरपुरुषाः विचरन्ति । (आर्या)

मधुकराः एव पुरुषाः, शुल्क—tax.

(2) CONSTRUE अस्य पुरः प्रवहणं शनैः याति किम्, तस्य अन्तरं मार्गते (किम्), अथवा अक्षे भग्ने (सति) परिवर्तनं प्रकुरुते (किम्), (अथवा) प्रग्रहः छिन्नः (किम्), कर्मान्तोच्छिन्नदारुवारितगतिः मार्गान्तरं याचते (किम्), अथवा स्वैरं प्रेरितगोयुगः स्वच्छन्दम् आगच्छति किम् । (शार्दूलविक्रीडितम्)

Cārudatta is trying to account for the non-arrival of Vardhamānaka—(1) He has to follow a car in front going very slowly and is unable to pass it—(But this surely could not have caused much delay, the road appears again to have been broad enough. In VI. 12, the car is described as going राजमार्गस्य मध्येन). (2) The axle is perhaps broken and Vardhamānaka is putting on a new one (or the car cannot move on rapidly owing to the axle being not properly fitted up) (3) The reins are broken. (But this is not a very important obstacle) (4) He has to take a round about road, the shorter route being under repairs (5) Or, he is coming leisurely along, not caring much for the loss of time कर्मान्ते उच्छिन्नानि दारूणि तैः वारिता गतिः यस्य (this is a very common phenomenon on the roads) कर्मान्ते would mean 'on the road' (अन्त in the sense of 'region') This is an altogether prosaic verse VII. 2 1—गुप्त (concealed) आर्यकः यस्मिन् तस्मिन् प्रवहणे तिष्ठतीति

(3) CONSTRUE नयननिपुणाभ्यां दृग्भ्यां भीतभीतः, सनिगडचरणत्वात् सावशेषापसारः, सरोः न याने अविदितम् अविरूढः वायसीभिः नीडे रक्षितः परभृतः इव यामि । (मालिनी)

सनिगड (निगडेन सहित) चरण यस्य तस्य भाव तस्मात्, अवशेषेण सहित अपसारः यस्य The Kokila bird is called परभृत (nourished by others),

because the eggs laid by the female Kokila are cunningly put by her in the nest of the वायसी who hatches them along with her own The point of similarity between परभृत and आर्यक is, both are more or less protected by strangers

(4) CONSTRUE अस्मात् व्यसनार्णवात् (मा) निरीक्ष्य स साधु तावत् निर्वृतिं समुपैति, ईदृशी दशा गतम् एतत् शरीरं तस्य महात्मनः गुणैः मया धृतम्। (वंशस्थम्)

व्यसनम् एव अर्णवः तस्मात् उचितम्, अस्मात् is to be construed with व्यसनार्णवात् (understood from the compound) this is ungrammatical but we have already come across similar cases of looseness of construction. The emendation व्यसनोत्थितम् does away with this irregularity and is on that ground itself suspicious Aryaka frankly confesses that he owes his life to Carudatta who naturally would feel relieved at his safety VII 4 14—किं निमित्त we have already seen that Vidusaka s words are made prophetic by the poet now and then वसन्तसेन when Vidusaka sees a male person in place of Vasantasena whom he expected to see there he humorously calls him Mr Vasantasena! VII 4 19—गृहीतोऽसि—एतद्दर्शनमात्रमपि विप्रतीकारः इति भावः। (पृथ्वीधराचार्य)

(5) CONSTRUE (अयं च) करिकरसमबाहुः सिंहपीनोन्नतांसः पृथुतरसमवक्षाः ताम्रलोलायताक्षः च एवंविधः महात्मा कथम् इदम् असमानं स्थानं पादलग्नम् एकं निगडं वहति। (मालिनी)

करिणः करः (trunk) इव समौ बाहू यस्य सः सिंहस्य इव पीनौ उन्नतौ च असौ यस्य सः पृथुतरं समं च वक्षः यस्य सः ताम्रे लोले आयते च अक्षिणी यस्य सः A person with long arms full stout shoulders a broad chest and broad reddish eyes is believed to be a highly fortunate महापुरुष Hence Carudatta is surprised to find him in the dress of a convict VII 5 2—गोपालः प्रकृतिः यस्य सः

(6) CONSTRUE त्वं विधिना एव उपनीतः चक्षुर्विषयम् आगतः, अहं प्राणान् अपि जह्याम् न तु शरणागतं त्वाम्।

विधिनोपनीतः—प्रयत्नदर्शनीयस्य महापुरुषस्य स्वयमुपस्थितस्य दर्शनलाभो ममैव भागधेयमित्यर्थः। (पृथ्वीधराचार्य) VII 6 7—स्वगच्छन्तु निगडान् पृथ्वीधराचार्य says आनय्याम निगडानि पात्यामः। राजनिग्रहभयात् स्थानभ्रमणमित्यर्थः इति भावः। This speech of Vidusaka appears to be जनान्तिकम् Vidusaka is none too pleased at the turn of events he is afraid that

Cārudatta would unnecessarily be involved in a dangerous affair The fetters are, so to speak, staring him in the face He says to Carudatta—'Āryaka is giving you these fetters, well, it appears that you would be associated with fetters soon enough Aryaka is luckily out of the soup, but we are now going to take his place So let us depart from here as quickly as possible (It is not necessary to take प्रविश्याम as निगडानि प्राप्स्याम the simple sense would do equally well)' The speech of Vidusaka brings out his great concern for Carudatta as well as his practical acumen Some take निगडानि to refer to the fetters of love VII 6. 11—स्वयग्राहप्रणय—a favour done voluntarily is naturally more welcome स्वयम् एव ग्राह्य यस्य तथाभूत प्रणय तेन (or यस्य तन) अलघु सत्कार यस्या सा VII 6 16—सुलभ पुरुषाणा सचार यस्मिन्, प्रवहण , पादचारे तु रूथामान शक्यता शालगमन शङ्का जनयति अन्यथा च ग्रहणभयमस्त्येवति भाव । (श्र निवासाचाय)

(7) CONSTRUE क्षमेण बान्धवान् व्रज, ननु मया भवान् बान्धव लब्ध, कथान्तरे भवता स्मर्तव्य आत्म स्वा मा अपि विस्मर्यंते, प्रयान्त त्वाम् अमरा पथि रक्षन्तु त्वया अह सरक्षित, स्व भाग्ये परिरक्षित असि, ननु ह तत्र अपि भवान् हेतु । (शार्दूलविक्रीडितम्)

This verse is made up of a dialogue between Carudatta and Aryaka (such verses containing passages uttered by two persons are frequently met with in Sanskrit literature) भवान् बान्धव—Aryaka means to say that Cārudatta was his बान्धव *par excellence* and so there was no need to go to any other बान्धवs स्वात्मापि विस्मर्यते—Just as one can not ever forget his own self Aryaka to whom Carudatta is as dear as his आत्मन् was hardly likely to forget him स्वात्मा स्वशरीरमात्र विस्मर्यत इति वाकु । यावत् स्वशरीरस्थितिनाविनम्र्ये कथ विस्मर्येते इति भाव । (श्रीनिवासाचार्य) त्वया अह सरक्षित—त्व म देव इति भाव । (श्रीनिवासाचार्य) ननु हे The भाग्य itself was really due to Carudatta's help भाग्यान्यरिक्षतस्य चेत्प्रवहणमारूढ स्या तर्हि मे भाग्य स्यात् तस्माद्भाग्यमपि त्वामेव प्रताश्य फलदमिति भाव । (श्रीनिवासाचार्य) VII 7 1—महती र न वर्तते—a proper watch is not instituted श्रीनिवासाचार्य takes रक्षा to mean protection' safety and explains as follows—महती चिरस्थायिनी रक्षा न वर्तते न सभवति राज्ञ प्रयत्नस्थान रस्य ज्ञास्यतीति भाव ।

(8) CONSTRUE मनुजपत एव महत् व्यलीक कृत्वा अस्मिन् (प्रदेशे) क्षणम् अपि हि स्थातु न प्रशस्तम्, (ह) मैत्रेय, निगड पुराणकूपे क्षिप हि क्षितिपतय चारदृष्ट्या पश्यन्तु । (पद्धिणा)

Cārudatta is taking precautions for his own safety and asks Maitreya to throw the निगड into the disused well Kings are called चारचक्षुः, चारै पश्यन्ति राजान

(9) CONSTRUE ता कान्ताम् अद्य अपश्यत, (मम) वाम लोचन स्फुरति, अकारणपरित्रस्त मम हृदय व्यथते ।

अनिमित्तदर्शनमकारणदु खं चानिष्टं सूचयत इति भाव । (श्रीनिवासाचार्य) VII 9.1-न आभ्युदयिकम् (अभ्युदय प्रयोजनम् अस्य) The sight of a श्रमणक with his shaved uncovered head was regarded as inauspicious

This is the shortest Act in this play and seems to have been raised to the dignity of an Act simply to make up the number ten, which number of Acts a Prakarana is required to have

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ACT VIII

[Sakāra with Vita and Ceta, is waiting in the Puspakarandaka garden for his car to take him back to his residence He sees Saṁvahaka (recently turned Bhikṣu) enter the garden, insults him and kicks him away. After a long time, Sthāvaraka Ceta comes with the car and Vita is surprised to find Vasantasenā seated therein. On learning that she had occupied Sakāra's car through mistake, he promises protection to her and tries to persuade Sakara to go back on foot, telling him that the car contained a demoness His attempts however prove futile, and Vasantasenā is discovered. Sakāra tries to make love to her but is unceremoniously kicked by her Sakāra then asks Vita and Ceta to kill Vasantasenā They refuse and Sakara manages to send them away under some pretext for a while, when he strangles her When Ceta and Vita come back, Sakāra requests them not to betray him Vita leaves him in disgust, determined to join Sarvilaka's revolutionary party Sakara asks Ceta to go back to his house and wait there for him, and makes a hasty exit himself

Just afterwards Samvahaka returns to the garden and succeeds in reviving Vasantasena and they both depart for the convent nearby]

(1) CONSTRUE · निजोदरं संयच्छत, ध्यानपटहेन नित्यं जागृत, विषमाः इन्द्रियचौराः चिरसंचितं धर्मं हरन्ति ।

ध्यानम् एव पटहः तेन, इन्द्रियाणि एव चौराः An ascetic's first duty is naturally to control his belly and the sense-organs, for one who has gone under their control can never hope to secure salvation.

(2) CONSTRUE · येन पञ्चजनाः मारिताः, स्त्रियं मारयित्वा ग्रामः रक्षितः, –च अबलः चाण्डालः मारितः –सः नरः अवश्यम् अपि स्वर्गं गाहते ।

Saṁvāhaka has caught the ascetic-jargon all right Such an enigmatical way of describing highly philosophical truths is quite common in Sanskrit (and also Indian vernacular) literature. पञ्चजनाः —the five sense-organs, स्त्रियम्–अविद्याम्, ग्रामः —the body, चाण्डालः–अहङ्कारः . The prima facie sense of the passage is—

A person secures heaven, when he kills five persons a woman etc Now the Sastra condemns all हिंसा and to kill a woman is the most heinous crime; so, how can such a murderer ever hope to secure heaven? The contradiction is to be removed by taking पञ्चजन to mean the five sense-organs, and स्त्री to refer to अविद्या etc The meaning then would be —A person who has controlled his sense-organs got rid of Avidyā preserved his body from contact with अधर्म and in consequence rendered अहङ्कार impotent, secures salvation अबल चण्डाल-अहङ्कार is really सबल but is made अबल if the sense organs are controlled etc (There is no glory in killing an अबल person so अबल चण्डाल should be explained as 'The powerful अहङ्कार being rendered अबल is killed easily enough) The reading अबल स चण्डाल is simpler The word पञ्चजना is used in the Rgveda to mean the five tribes निषादपञ्चमा चत्वारो वर्णा or देवा पितरो गन्धर्वा असुरा रक्षांसि च स्वर्गम् is obviously used here in the sense of मोक्ष यत्र दु खेन संभिन्न न च ग्रस्तमनन्तरम् । अभिलाषोपनीतं यत्तत् सुखं स्व पदास्पदम् ॥ इति निर्वचनादिह नियमपराय स्वपदम् ॥ (ध्यानवासाचार्य)

(3 चित्त न मुण्डितम who continues to harbour evil or irreligious thoughts अमन्दुनावत्तत्वादिचित्तरो वहिरूमन्यासपरिसर 1 सत्ता तु चित्तशुद्धौ किमन्यैनेति भाव । (श्रानिवासाचार्य) VIII 3 10—गृहीत कषायोदक (water made कषाय or reddish) यत नत् राष्ट्रियश्यालक—here राष्ट्रिय must be taken in the sense of 'the king for Sakara was the राजश्यालक It is possible to explain the expression as राष्ट्रियशाली श्यालक where राष्ट्रिय would mean 'a Police Officer o high rank,' but Sakara does not appear to have held such a position from the play itself VIII 3 17—एतेन it appears that some Bhiksu had happened to insult Sakara some time and as a consequence thereof Sakara had declared war on all Bhiksus without distinction, and sed to drive them away as one drives along a bull by holding him with the nose-string नासिकां विद्ध्वा this is to be understood literally Sakara had actually inflicted the नासिकावेध on the Bhiksus which explains the सभयम् in the stage-direction in VIII 3 13 See also VIII 45 11 VIII 3 22—आपानकम् (आ पिबन्त्यस्मिन् इति आपानम्) a drinking booth It appears that the wine drinkers used the red radish as a sort of condiment after breaki g do n its top (मूलकस्य हि पञ्चमयमग्रभागमपनीय काण्डमात्रमुपदंशीक्रियते । अ नवागाचाय) VIII 3 24—निर्वेदेन धृत कषाय (कषायेन रक्त) येन तम् VIII 3 25—इद Vita tries (unsuccessfully) to divert Sakara s attention to the beauty of the उद्यान

(4) CONSTRUE अशरणशरणप्रमोदभूतैः वनतरुभिः क्रियमाणचारुकर्म, दुरात्मना हृदयम् इव अगुप्तम्, नव राज्यम् इव अनिर्जितोपभोग्यम् (इदं उद्यानम्)। (पुष्पिताग्रा)

अशरणाना (न विद्यते शरण abode येषां तेषां) शरणभूतैः प्रमोदभूतैः (or शरणप्रमोदार्थं भूतैः) क्रियमाणं चारु कर्म यस्मिन् तत्, अगुप्तम्—easily accessible (referring to उद्यान) uncontrolled (referring to दुरात्मना हृदयम्, तद्धि परहिंसादिभिः प्रथममेव प्रकटं भवति—श्रीनिवासाचार्य) अनिर्जितम् अत एव उपभोग्यम् (यथा ह्यचिरसम्पादितं राज्यं प्रमादनुरक्तप्रजीभिराज्ञया यथासामर्थ्यमनात्मसात्कृतं भुज्यते तथा मायारण्यमत्र कस्यचित्स्वमिदं सर्वस्य च स्वैरभोग्यमित्यर्थः । श्रीनिवासाचार्य) and so Sakara has no right to prohibit the entry of the Bhiksu in the garden Vita tries to impress on Sakāra the virtue of obliging others by referring to the case of the forest-trees and winds up by saying that the garden was free of access for all A newly-conquered kingdom must be governed with great tact, the king must allow a lot of latitude to his subjects at the start lest they might be displeased (cf सद्य पुत्रे महाशत्रु सहसाद्वेगमिव मनेदिति । अचिरोपनता स मेदिनीं नवपाणिग्रहणां वधूमिव ॥ Raghu VIII) VIII 4 1—उपासक—a worshipper (of Buddha as the शाक्यभिक्षु uses the expression It is usual for ascetics to address the ordinary people in some such manner) VIII 4 6—स्फिट्ट नापित —Sakāra (deliberately) takes उपासक to mean a server' (by shaving others) VIII 4 11—धन्य —धनमर्हतीति धन्य one who cares for money, a चार्वाक (चारु वाक् यस्य स) or materialist with the motto ऋण कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुत । पुण्य —what gives पुण्य, a tank (कोष्ठम् इष्टकानिर्मितं निपानम्) which by giving जलदान obliges creatures (or, granary which holds plenty of corn) कुम्भकार is also पुण्य because he manufactures vessels useful for sacrificial purposes Sakara deliberately perverts the meanings of these words VIII 4 21—

यत्र पिबन्ति the Sakarism involved being that on learning that the garden was a gift to Sakara one expects a further statement that it was a special preserve for the aristocratic people only in place of which the statement is made 'that dogs and jackals drink water therein'! Apparently Sakāra becomes aware of the absurdity and adds that he considers the waters to be so sacred that even he does not bathe in them It was a monstrous thing on the part of the Bhiksu therefore to wash his dirty garments in that पुष्करिणी (Sakāra is undoubtedly right here for these Bhiksus, ascetics etc are generally extremely filthy and dirty) VIII 4 22—पुराण, a very accurate

description of the dirty garments एकप्रहारिक —एक प्रहार अस्ति अस्य one who requires only one stroke for being killed एकप्रहारिक करोमि therefore means I shall kill you quickly with one blow your offence has been so great VIII 4 24—यथा Vita makes another attempt to divert Sakara s mind to something else

(5) CONSTRUE अस्य ललाटच्छवि रुशविरहात् अद्यापि तथा एव गौरा, कालस्य अल्पतया च स्कन्धे चीवरकृत किण न जात, कषायवस्त्ररचना च न अभ्यस्ता, वस्त्रान्त च दूर निगूढान्तरं पट उपरि प्रशिथिल (सत्) स्कन्धे न सन्निरुद्ध। (शार्दूलविक्रीडित)

If the Bhiksu had been one of long standing the ललाटच्छवि would have been dark and soiled owing to the sun s heat etc the चावर would have made a scar on the shoulders (the ascetics have a peculiar way of dressing themselves the two ends of the one garment worn by them are knotted together on the shoulder where naturally a scar would be formed by the knot owing to constant friction) and the garment its lf would not have been loosely and slovenly worn (सति तु परिचये स्वप्रमाणानुगुण साम्यम् धार्येत पदमैत्रारतया न शिथिल न वा स्कन्धात् परिभ्रंश स्यादिति भाव । धानिवासाचार्य) Vita s guess is quite correct for only a fortnight or so could have elapsed since Samvahaka took to renunciation VIII 5 4—जातमात्र एव this is a good instance of giving a dog a bad name and beating it. VIII 5 9—तत्र साधम्—Vita asks this because there was there only he who could be so consulted and he had already given his opinion (मुच्यताम् गच्छतु VIII 5 6) VIII 5 15—भट्टारक Sakara addresses his heart in a very affectionate grave manner (This scene al o i very effective on the stage Incidentally it shows that Sakara is far from being a fool) VIII 5 28—मूर्खता पानीयात् पङ्कस्य पङ्कात् पानीयस्य दुरुहत्व सर्वेविदितमपि नास्य विदितमिति विलक्षणमिदं करोत्यात्मनि भाव । (धनिवासाचार्य)

(6) CONSTRUE इय वसुधा वेश्यस्तमनभाजे शिलाशकलवत्माभि मास वृक्षै मूर्खे भाराक्रान्ता

व्यायस्ते मन चेष्टा च (or विपरीता मनश्चेष्टा) यया ते शिलाया शकलान इव वत्माण (odies) यया ते मासस्य वृक्षा इव ते per ons like Sakara acting pervers ly are no better than stones and trees VII 6 1—अन्येन चेष्टया आत्मन निरूपित न तु वाचा तान्नभवप्रीति भाव । (श्रीनिवासाचार्य)

(7) CONSTRUE फलपुष्पशाभिना कृशानिमन्द्रेण पत्रेन नृपान्तरा रक्षिजनेन पालन अन कृपा सदृशा नरा इव नियूनिं यान्त। (वंशस्थ)

कर नम च शोभिता कपोताम निष्पन्नाम (or कपोर च निष्पन्न यथा तथा) सताभ ग्रन्थिता (येन्द्रनाम्वयद्योन्तन यायने–श्यानवाभाचार्य)

(8) चत्म थस्य विरहोणे चिन्तिता द्रमाणां शिलमलतिभ्य (or जताम्) अत्यन्यमाता VIII 7–तुजनवचनमिव ह्रान यथा हि स्वाभाविका न चानाम्। (श्यानवासाचार्य)

(9) CONS UE मानुष्याणा स्व भि विम नितानां मत्न विवधने, म पुरुषस्य (स्वामि विमानेनर) न म एव (मदन) मृदु भवति, न एव वा भवति। (आर्या)

र मत पुरुष पुरुष a सपुरुष knows full well that only mutual love can lea to happiness and so he no longer pursues a woman who does t love hi a कापुरुष on the other hand pursues such a voma with greater zest

(10) कुापत्न वात्कण सदृश —इतिनलाभा विज्ञ र कुवितवानर सूय उपि तिस्विताशमस्मवम तत आनि कवितयानरसाद्द्श्यम् । (श्यानिवासाचार्य) सनसा –(heated up with भूमि distres ed with गान्धारी) इन पुत्राणा दान यस्या सा, Sakara for once is right here in his reference

(11) CONSTRUE गोकुल प्रतिमुक्तशष्पकवल छायासु निद्रायते तृष्णार्ति वनमृग च उष्ण सरस पय लपायते सतापात् अतिशङ्कितै नरै नगरमार्ग न सेव्यते, प्रतम च तमो भासम् आराय क्वचित् सस्थित मन्ये। (शार्दूलविक्रीडितम्)

प्रतिमुक्ता गास्य कवला यन तत् the heat was so great that all activity had co ne to a stand still and everybody was thinking of resting himself (Apparently Vita could see from the garden itself that the road to the city was quite deserted) Vita thinks that Sakara s car driver must have halted on the way on account of the heat

(12) CONSTRUE (हे) भाव सूर्यस्य पाद् मम शिरसि निराल परनि सगाव्‌ा वृक्षशाखाम लाता नरपुरुषमनुष्या प्रायाद् ४ वसन्त गृहशरणानिषण्णा आतप निव्‌ न (मदिरा)

Sakara means to say that while all others including even the birds are able to re t in the shade he alone is required to be in the sun s heat to find out if the car is come गृहे नर and गृह are पुनरुक्त नि (गृह may also be explained as गृहम् एव शरण तत्र निषण्णा) VIII 12 7—मा भव said sarcastically meaning You know nothing of music

(13) [illegible] is [illegible]' in Marathi [illegible]—Sakara is obviously of opinion that one can be [illegible] by making use of [illegible] ingredients

(14) Sakara has another remedy for mastery in [illegible] is eating [illegible] An eater of [illegible] ought to get the [illegible] as well—this is Sakara's belief [illegible] VIII 14 22—[illegible] (f [illegible] like [illegible]). VIII. 14 3[illegible]—[illegible], he has had control of himself so far during his cross-examination, but on being asked [illegible], he bursts into a laugh for if he had not come then, he could not be standing before Sakara and answering his questions. VIII 14 35—[illegible] this is apparently a punishment for the late arrival of Ceta. VIII. 14 43—[illegible]. Ceta means to say that the arrangement proposed by Sakara was an admirable one, but with one flaw in it viz. that he himself would be no more and that surely concerned him most VIII 14 48—[illegible] a delightful natural touch. Ceta in a spirit of desperation, addresses the [illegible] and repeats [illegible] in a spirit of mockery VIII. 14. 51 [illegible] Sakara[illegible] for [illegible], [illegible] VIII. 14 56—[illegible] If the reading is [illegible], it would mean 'you should see' VIII 14 61—[illegible] in Marathi this would be very expressively rendered as '[illegible]'). VIII. 14. 65—[illegible]—This shows that Sakara is a very clever man. He says that [illegible] surely ought not to have taken him at his word he had no business to forget his own status VIII. 14. 74—75—[illegible] Sakara's [illegible] for [illegible] [illegible]—this is [illegible] ([illegible]) and [illegible] ought to change places) VIII 14. [illegible]—[illegible] ([illegible]) [illegible] VIII 14 [illegible]8—[illegible] you are alive and have not been eat up by the [illegible]

(15) CONSTRUE [illegible] ([illegible])

[illegible]—Assembly of gentlemen VIII 15 1[illegible]—[illegible], or this [illegible] evil omens similarly [illegible] is also [illegible]

(16) [illegible] and [illegible] respectively correspond to [illegible] and [illegible] ([illegible])

(17) Vita says that Vasantasenā apparently changed her mind about Sakara and was now prepared to meet him for the sake of money, under pressure from her mother Seeing that Vasantasena denied that allegation, he thinks that Vasantasena's arrival there could then be attributed to the inherent cringing nature of a courtesan अशोण्डीर्य स्वभाव यस्य तेन वेशभाव वेश्यात्व or residence in a courtesan s quarter VIII 17 7—यदि , the usual विपरीतोक्ति is there the passage also shows that Sakara is a cunning fellow VIII 17 16—एवं भवतु—This shows that Vasantasena was not recognised by Sakara when he looked into the car He of course could make out that it was some woman (all talk about राक्षसी and चोर was mere tomfoolery on his part) But owing to Vasantasena s misfortune, Sakara immediately afterwards changes his mind and decides to go back by car VIII 17 18—एव this shows Sakara s vanity VIII 17 19—दुस्तर विष , it is impossible to change the nature of a wicked man Cf दुर्जन सुजनास्तु यत्नेनापि न शक्यते । संस्कारेणापि लशुन न सुगन्धीभविष्यति ॥ VIII 18 1—मात आम्बष्ठ इति भोग्याया मातृवदाभन्त्रण मौग्ध्यात् । (श्रीनिवासाचार्य)

(18) दशनके may be taken as vocative singular also

(19) अभिसरमातुरा , पुरुषमिव शृगालेन मृगाङ्गम्—इत्तोपम as Vasantasenā is compared to a शृगाल (not even a शृगाली)! VIII 19 14—दास Sakara has now become very angry, when he finds that Vasantasena considers him to be quite inferior to Cārudatta and so in a vulgar way says मदीयो VIII 19 18—यद्भवतु , Vasantasena also intoxicated with her love for Cārudatta is equally determined not to yield an inch regardless of consequences

(20) दश नखा एव उत्पलमण्डल ययो ताभ्याम्, चाटुशतेन ताडने लम्पटाभ्याम् Sakāra means to say that he would have very much liked to use his hands to pat Vasantasenā in amorous sports, but that being now impossible, he would use them to drag her down from his car बालिदुहिता—तारा Jatāyu had nothing to do with her, so this is हतोपम similarly nails cannot be compared to उत्पलमण्डल, ते is unnecessarily repeated

(21) CONSTRUE गुणसमन्विता एता स्त्रिय मनुजेषु अयाता, उपवनो द्गता लता पल्लवच्छेद न अर्हति ।

(22) लम्बया दशया विशालम्, that is very long and costly चुड्ड चुड इति वादनमात्राद्गतानुकरणम् । (श्रीनिवासाचार्य) VIII 22 9—अनायैस्य

गन्धः, no smell (that is trace) even of an अकार्य Sakara puns upon गन्ध and says there is no अकार्यगन्ध as they had not to deal with any गन्धमी (who would be stinking all over) VIII 22 1?— कर्णौ पिधाय—for even to hear such a thing would be a sinful act

(23) CONSTRUE बालां स्त्रियं च नगरस्य विभूषणं च वराम् अवशासन्नां प्रणयेन रागम् अनागसम् पुनः यदि अहं घातयामि तेन उडुपेन पारलौकिकनदीं तरिष्ये। (वसन्ततिलका)

बालां स्त्रियं etc all these are significant expressions showing the enormity of the crime Sakara was thinking of perpetrating बालत्वं स्त्रीत्वं, नगरस्यैव दुःखावहत्वं वेश्यानामपराधस्य मदंश्च स्वाश्रयेन्मूलनम् प्रणयदाहं निरपराधिनां येयत्वेनमवाप्य पर्याप्त पातादनम् । किं पुनस्समुदितानाम भाव । (आनिवासाचार्य) अवशासन्नां प्रणयस्य व्यवहारं यस्यां ताम् who was loving like a कुलाङ्गना Vita means to say that he would be liable to being thrown into a terrible hell and would not be allowed to enter heaven (all souls have to pa s the वैतरणी नदी before they go to the other worlds only meritorious people can cross it) VIII 23 2—उडुप—a boat Sakara treats the reference to the परलोकनदी as a huge joke and says that he would be prepared to lend a boat to Vita so that he might cross that river

(24) A very common idea in Sanskrit literature cf यौमूमिरापो हृदयं चन्द्रार्कावग्नियमानिला । रात्रिः सन्ध्ये च धर्मं इ जानन्ति नरस्य वृत्तम्। Manusmrti सुकृतं च दुष्कृतं च तथा साक्षिभूता VIII 24 1—ननु हि Sakara has an easy way to get rid of the difficulty pointed out by Vita he sugge ts that Vita might kill Vasantasena screening himself with a पटान्त VIII 24 ??—इय मयान्येनाार्यां Ceta means to say that he has already committed one crime in bringing Vasantasena there (may be unconsciously) and he does not want to add to his sins VIII 24 ?—प्रवहते a beautiful sentiment चारित्रं नास्ति न नीविंशतां च हृदये। (श्रीनिवासाचार्य) चारित्र is superior to every thing in this world and must not be bartered for any consideration whatsoever VIII 24 31—चाण्ड the idea about the परिणाम of सुकृत and दुष्कृत of the illiterate Ceta are very naturally portrayed They are philosophically crude but sufficient for the uneducated people to keep straight

(25) Ceta means to say that the very fact that he is born a गर्भदास shows that he has already a lot of पाप to his credit Surely

he is not such a fool as to add to that store by committing any more crime.

(26) CONSTRUE परिमृष्यमाणा दृष्टिः अयम् अपि एष नाम परत्र कर्मदृष्टान्तः मस्त भना न (परत्र कर्म इच्छन्ति) तस्मात् ये असत्या वयमपि महता यत्नेन (न) अमी स्वधर्मं न अद्य नाशं न यान्ति। (वसन्तसेनया)

Vita is contrasting the behaviour of Ceta with that of Sakara Ceta a mere servant born poor and working in strained circumstances thinks of the परलोक and desists from evil deeds Śakara born in prosperous circumstances really should not even think of evil deeds and should try to secure greater पुण्य but he positively is setting his face against all पुण्य One could have excused many an evil deed on the part of C a but there can be no excuse for Sakāra Sakāra's fall is far greater and his wanton behaviour ought to be subjected to a well merited chastisement

(27) CONSTRUE दैवम् (अनयो) विषमं यत् अस्य दासः तव न दासत्वम् यत् अत्र लक्ष्मी। अत्र न भद्रं, यत् भवत् एतत् श्रीः न रमते। (स्वभावात्)

भाग्य is विषम because he favours the strong though unworthy and bullies the poor though worthy Really Sakāra deserved to be a servant receiving his orders from Ceta if their intrinsic worth is taken into consideration Both Sakara and Ceta have their रन्ध्र or weak points and so they can be worked upon by विधि but then विधि acts in a whimsical manner and does not give each of them his due

(28) You oblige others in order that they might help you in case of need but here was Vita fed and feasted so long turning ungrateful and acting as an enemy! VIII 28 °—शिरःप्रकम्पनम्—It appears that Vita gave a sign to Vasantasenā not to be afraid which was noticed by the cunning Sakāra Mr Kale takes it to mean a sign given by shaking off Sakara's (or Vita's) head showing that Vita would not allow any violence on the part of Sakara This is too clumsy and quite unnecessary VIII 28 9—शरक—चषक (साम in Marathi) a wine cup a any rate it must be something very small to allow a Sakārism in the use of कहतो मण्डयामि (समुद्रमागरति वक्त्रं मन्त्यामि सम्बुद्ध्यस्व । ध नागाचाय)

(29) भवन्ति even in the most noble families are born rascals and blackguards

(30) CONSTRUE वसन्तसेना हि शौण्डीर्यभावात् अस्मत्समक्षं मूर्खं न भजेत, तस्मात् एष (अहम्) अस्या विविक्तं करोमि, कामं हि विविक्तविश्रम्भरसः। (उपजाति)

विविक्त (or विविक्ते) विश्रम्भ तत रस यस्मिन् सः Vita thinks that Vasantasena may perhaps change her mind and accept Sakara's suit but she would be ashamed to do so in his presence VIII 30 7—न्यासेन (also नाशन) so that Sakara agrees to Vita s suggestion understanding न्यास in his own way VIII 30 15—अथवा note how Sakara is very cunning and more than a match for Vita कपटेन चरताति (or वञ्चयतीति) कापटिकः स्वपटुकः कापटिकः is पुनरुक्त or स्वपटु कापटिक (extremely cunning)

(31) सवेष्टनेन मार्येण to bow down with the head with the turban on implies great respect नैवञ is taken by श्रीनिवासाचार्य to mean ते वयम् काष्ठमया —made of wood have we no feelings that you should slight us in this manner? (कष्टमया would mean 'full of misery) VIII 31 3—अवनत मुख यस्या सा for Vasantasena does not like even to see Sakara s face

(32) CONSTRUE (हे) खलचरित, निकृष्ट, जातदोष (त्व) मा धनेन कथम् इह परिलोभसे सुचरितचरितं विशुद्धदेहं कमलं मधुपा न हि परित्यजन्ति। (पुष्पिताग्रा)

Vasantasena means to say that it was futile on the part of Sakara to tempt her with money How could he ever think that she would leave the virtuous noble Carudatta to turn to him, a base wicked fellow? तस्मात्पुरुद्गुण सज्जन चारुदत्त विहाय का त्वामाभजा द्रव्यलोभनाधम भजत इति भाव। (श्रीनिवासाचार्य) सुचरित चरित यस्य स तम् (refers to चारुदत्त) while Sakara is खलचरित विशुद्धदेह is contrasted with निकृष्टजाता दोषा यस्य स or जातदोषपराध परिलोभसे used in a causal sense मधुपा—bees also appreciative persons रसज्ञ

(33) शोभा पण्यस्त्रीणां—for a courtesan who loves a poor but worthy person cannot be charged with having sold her love for money धन परित्यज्य गुणप्रदेय प्रीतिकार्यों कारणमस्ति भाव। (श्रीनिवासाचार्य) VIII 33 —सहकार Cārudatta corresponds to the सहकार tree (which produces excellent fruit) and Sakara to the पलाश (which

at best can put on flowers) Vasantasenā cannot therefore possibly prefer Sakāra VIII. 33 6—पुन . किंशुकोऽपि न कृत — This is a good illustration of Sakara's fault finding nature or tendency to wrangle at all costs And there too he blunders as usual His grievance now is that he is referred to as पलाश (he apparently has no objection to Carudatta being referred to as भट्टारक) by Vasantasena who could have at least called him किंशुक Now पलाश and किंशुक are one and the same, a fact of which Sakara seems to be ignorant! Some suggest that पलाश should be taken to mean the शमीवृक्ष (or, even a राक्षस), so that the किंशुक which puts forth attractive flowers could be really superior to the पलाश and Sakara's speech made to give some sense (But all this trouble is hardly necessary in the case of the speeches of Sakara) VIII 33 8—हृदयगत एव Vasantasena means to say that it was no wonder that she should be remembering Cārudatta. How could she, even if she would, forget Cārudatta who is enshrined in her heart? VIII. 33 11—अथवापि , Sakara gives a savage reply —If Carudatta was her हृदयगत so much the better for him, for he could now kill two birds with one stone By killing Vasantasenā, he would also kill Cārudatta. (It is also hinted that this very killing of Vasantasena would be the cause of Carudatta's death यद्यपि मारितायां हृदयगतोऽपि मारितो भवतीत्यर्थः । तत्र ...वसन्तसेनावधेन चारुदत्त राज्ञा नाशयिष्यत इति भाव । (श्रीनिवासाचार्य)

(34) This verse is on a par with I 47, mentioning some well known names in mythology, mixed up in the Sakarian way, without rhyme or reason शक्र and [illegible] (who was not the son of वालि अङ्गद was वालिपुत्र) are one and the same कालनेमि was not a रम्भापुत्र (the apsaras Rambhā is not known to have any son) He was an asura, grandson of Pralhada killed by Visnu and later re born as Kamsa killed by Krsna. In the Ramāyana, there is one Kalanemi, Ravana's uncle who was killed by Hanumat. सुबन्धु—referred to in the Brhatkathā, but not sufficiently well-known. रुद्रो राजा—This रुद्र must be some historical king He may be King Rudradāman of the Ksatrapa dynasty (about 150 A D) द्रोणपुत्र—Asvatthāman जामदग्न्य—see notes on I 33 धुन्धुमार—(the killer of the demon Dhundhu) king of Ayodhya, Kuvalayāsva by name त्रिशङ्कु—The father of king Hariscandra He wanted to go to heaven in his human form, which his preceptor Vasistha

declared to be an impossibility Trisanku then approached Visvamitra who by his power of penance sent him to heaven, but the gods would not have him there and Indra hurled him down. But Visvāmitra preventing his falling down to the earth made him stay hanging down in the अन्तराल and began to create a new universe (A compromise was then arrived at and Trisanku remained as a star in the अन्तराल and Visvamitra ceased his anti Brahmadeva activities)

(35) सीता lived in the द्वापर age besides भारतयुग is not recognised as a युग (one can talk of भारतवर्ष) VIII 35 9—न सर्गो मनोरथा यस्य न (पयासानुभवाराभावादिति भाव । श्रानिवासाचार्य) VIII 35 10—अथवा , Vasantasena does not scream, for that would have meant that she was afraid of death नम आयचारुदत्ताय—It is usual to remember the object most dear and sacred to oneself at the time of death (the importance of the dying thoughts is emphasised in all great religions. Cf अन्तकाले च मामेव स्मरन्मुक्त्वा कलेवरम् । य प्रयाति स मद्भाव याति नास्त्यत्र संशय ॥ य य वापि स्मरन्भाव त्यजत्यन्ते कलेवरम् । त तमेवैति कौन्तेय सदा तद्भावभावित ॥ VIII) पुत्पर्नी लोऽन्तकाले स्मृतो देहान्तरेऽपि सगत स्यादिति भाव । (श्रानिवासाचार्य)

(36) CONSTRUE दोपकर पेडकार, अविनयरप आवासभूता, बलात् अग तरुन तस्य (चारुदत्तस्य) किल रमणे रवनाम् कालागताम् आगताम् एताम् (अह मारि तवान्); व ह्वो निजक शून्य किम् एव (अह) समाहरामि, यथा भारते सीता (तथा) नि श्व सा आप अम्बा सुमृता म्रियते । (शार्दूलविक्रीडितम्)

किलागतस्य might be separated as किल + आगतस्य (in which case, Sakara guesses that Carudatta must have also gone to the garden) कालागताम्—Vasantasena came to (meet Carudatta, but instead met) काल निजकं बाहो is equal to निजबाहो अम्बा lit mother, i.e. poor helpless woman' निश्वासा सुमृता म्रियते involves Sakarian tautology and absurdity Sakara as though distinguishes between मृता (or दुर्मृता) and सुमृता (सुमृता is just more emphatic) and निश्वासमरण and सश्वासमरण The meaning seems to be simply—'I have taken out the last breath out of her body and she is now well and truly dead' अपि is निरर्थक, or used for the sake of emphasis.

(37) CONSTRUE इच्छन्त मा न इच्छति इति रोषेण गणिका मया मारिता, शून्य पुष्पकरण्डक सहसा उद्भ्रामिता इति पाशन (मारिता) य. असौ दृष्ट्वा पुत्रस्य शूरत्व स्यवसित न पश्यति, मेघाश्रम (स) मम भ्राता पिता, द्रौपदी इव सा माता।

शून्ये might also be शून्य पुष्पकरण्डकम् पार्श्वेन may be taken with उद्यानिका also मे वञ्चित —defrauded of a great pleasure-giving opportunity (मया) Sakara means to say that his parents and his brother ought to have been present to see his heroic deed with their own eyes What inconceivable pleasure could have been secured by them in seeing Sakara acting so bravely! Truly they have missed the fun of their life! माता च द्रौपदी is Sakarian for द्रौपदी इव सा माता (of course there is no साधर्म्य between Draupadi and Sakara's mother) VIII 37 13—स्त्री this incident referred to here casually becomes the turning point in Carudatta's trial in the text Act VIII 37 14—सत्यापि पापेन , to kill a woman is the greatest sin even he who sees स्त्रीवध incurs sin after the maxim of कृतघ्नं न हन्ता etc The suggestion is that a sinful person even while dying causes a lot of misery to others VIII 37 32—अशाश्वतम्—may be taken as a substantive also VIII 37 43—अविचारेण The good hearted Ceta considers himself responsible for the tragedy, for if Vasantasena had not been somehow brought by him there she could not have been killed

(38) CONSTRUE दाक्षिण्योदकवाहिनी विगलिता याति स्वदेशं रतिः, हा हा (हे) अलङ्कृतभूषणे सुवदने क्रीडारसोद्भासिनि, हा सौजन्यनदि प्रहासपुलिने हा मादृशाम् आश्रये हा हा सौभाग्यपण्याकरः मन्मथस्य विपणिः नश्यति। (शार्दूलविक्रीडितम्)

A beautiful verse It would be seen that the same Vita describes Carudatta in Act I (verse 48) before in an equally poetic manner The poet thus gives us an impartial description of both the hero and the heroine by the same person दाक्षिण्यम् एव उदकम्, उदकवाहिनी a river The स्वदेश of रति (Madana's wife) would be स्वर्गलोक (or रतिः याति शून्यमिति शेष। स्वर्गम् उपगतवान् रतिः विषयाभावादिति भाव। अभिप्रायार्थ) अलङ्कृतानि भूषणानि यया in the case of other women, the ornaments show the body to advantage Vasantasena on the other hand herself makes the ornaments more beautiful Cf आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः। Vikram II इयमवयवैः पाण्डुक्षामैरकृतमण्डना। Malati कौमारी रमणं सदा मन इति प्रहासपुलिनं यस्याः सौजन्यस्य नदी, सौभाग्यम् एव पण्यं तस्य आकर

(39) With Vasantasena has departed the glory and splendour of Ujjayini! VIII 39 a—ईश्वरपुरुषमनाथ ग्राम —It is very amusing to hear Sakara calling himself अनाथ in this way

(40) सामान्यतो भवतु—नाह विशेषत प्रकाशनीय इति भाव । (श्रीनिवासाचार्य) Let it be only said that the murder was committed by 'a person or persons unknown' कार्षापण—a copper or silver coin (कार्षस्य कार्षेण वा आपण कर्षस्य अय काय), according to the मेदिनीकोश its value was one sixteenth of a पण (अशीतिभिर्वराटकै पण इत्यभिधीयत equal in value to eighty cowries) काकिणि—equal in value to twenty cowries

(41) CONSTRUE अशानि भवन, हीन हि विमुञ्चताम्, परिभवकारिकाम् अनार्य प्रीतिं रिक्, त्वयि मम सगन च कदाचित् मा भूत्, अच्छिन्न निर्गुण धनु इव निर्गुण (त्वा) त्यजामि । (महर्षिणा)

अकृत्य कृतवत पश्चात्तापोऽपि वचिद्गुण काऽयमुन्मत्तप्रलाप प्रदय इति भाव । (श्रीनिवासाचार्य) निर्गुणम्—stringless, (गुण—string with धनु) void of virtues (with शकार) त्वाम् is to be understood

(42) CONSTRUE अपनीतम् अपि भवत सकाशात् मा तावत् पतितम् इव अनयम् अयं जन मन्यते हतस्त्रीक पुन अपि नगरस्त्रीशङ्कितार्धाक्षिदृष्टम् एन त्वा कथम् अहम् अनुयायाम । (मालिनी)

अयं जन usually means 'I', referring to the speaker here the expression means 'these people' people in general Viṭa means to say that he has been already condemned by the people, owing to his association with Sakara although he has not done any wrong for whatever reason he might have associated himself with Sakāra so far it would be impossible for him to do so any further For who would like to keep company with a woman killer and a veritable ogre whose sight even would be shunned by women in general? नगरस्त्रीभि शङ्कित यथा तथा (or शङ्किते) अर्धाक्षिभि दृष्टम् for no lady would feel herself safe in the presence of Sakāra यदा पूर्वानुयानस्यैव दु सह दुःख फल का कथा तदीन परमप्यनुयानस्यार्थे । (श्रीनिवासाचार्य)

(43) Viṭa fervently prays that Vasantasena should be born in her next birth as a कुलस्त्री which status she eminently deserved. VIII 43 6—किं रे भीतोऽसि—Sakāra himself is really भीत but putting up a brave face he calls Viṭa a coward! VIII 43 16—यावत्पा this shows the miserly nature of Sakara He wants to give the ornaments as a bribe but is unwilling to lose them So he suggests a compromise viz that the ornaments should be regarded as his when he wants to put them on (and presumably he would want to put them on for all time) Thus he takes

away with his left hand what his right hand gives away' VIII 43 22—प्रतोलिका usually means 'a street', here it seems to have been used in the sense of a 'terrace-room' VIII 45 1-2—Sakara is sure that Vita would not show his face again, lest Vita himself might be charged with the crime, so only Ceta has to be accounted for He proposes to put him into chains, so there would be no eye witness left to depose against him मन्त्र—secret VIII 45 4—नामाङ्कित marked with Sakara's name Sakara is sufficiently clever to understand what should be done to protect himself आर्यपुत्र, said with a touch of humour and sarcasm

(44) विशुद्धा—pure that is, where no हिंसा is allowed Slaughtering animals at such a place would naturally be regarded as a दारुण कर्मन् VIII 45 11—एष Apparently Sakara is mistaking Samvahaka for some Bhiksu whom he had maltreated in the manner mentioned

(45) हनुमाच्छिखर Sakarism for महेन्द्रशिखर इव हनूमान् महेन्द्र—One of the seven Kulaparvatas, the Eastern Ghats महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ VIII 46 4—अथवा , for, he considers himself परवश of Vasantasena and as long as he remains in bondage how could he be fit for securing स्वर्ग ?

(46) CONSTRUE बालातपेन तप्तानि, घोरवातेन निर्भिन्नानि एतानि पत्राणि विस्तीर्णपत्राणि पक्षाणि इव स्फुरन्ति (इति) मन्ये ।

श्रीनिवासाचार्य reads विस्तीर्णपत्राणि (विस्तीर्णं विस्तारं प्राप्तानि) पत्राणि—leaves wings Some take पत्र to mean 'a bird (पत्राणि विहगाः येषां ते) Something scorched up by heat and wind if wetted, throbs a little (तप्तशुष्कं हि नवजलसेकात् किंचिदुन्नमतीति भावः ।) VIII 46 27—न पुनर्यथार्थं भणामि—that is I did not buy you I simply did my duty in helping you VIII 46 31— , स्त्रीगात्रस्पर्श, for the Bhiksu could not touch a woman accordingly to the rules of संन्यासधर्म (But is not the Bhiksu carrying his धर्म rather to ridiculous lengths in this case?) VIII 47 3—एषा तरुणी , तरुणीसंनिधानेऽत्यन्तमेव हि निरुपो निवृत्तिमार्गरक्षाया इति भाव । (श्रीनिवासाचार्य)

(47) किं करोति , नास्यैहलौकिकं पारलौकिकं वा तस्य भयमिति भाव । (श्रीनिवासाचार्य) हस्तसंयत, हस्त here stands for इन्द्रिय in general One who controls one's tongue and sense organs, has nothing to fear in this world or hereafter

ACT IX

[Sakāra lodges a complaint at the court about Vasantasena s murder Vasantasena s mother and Carudatta are called to the court and it is proved that Vasantasena left for the Puspa karandaka garden from the house of Carudatta in Carudatta s car (Viraka give evidence to this effect) Vidusaka who had been asked by Carudatta to return Vasantasena s ornaments (given by her to Rohasena) to her comes to the court on hearing of Carudatta being called to the court abuses Sakara for charging Cārudatta with murder and in the scuffle tha ensues between him and Sakara the ornaments in Vidu aka s possession fall to the ground The judge is satisfied that they belong to Vasantasena and on Viraka s reporting that a corpse of a female half eaten by jackals was seen in the Puspa karandaka garden Cārudatta in despair owns the crime and is declared gu lty and the judge recommends that Carudatta being a Brahmana should be exiled from the country King Palaka however orders Carudatta to be impaled and the judge directs the Candalas to carry out the orders of the king]

IX 0 8—अधिकरण (judicial procedure court) भुक्ति त—court dignitaries judges assessors etc IX 0 12—दुष्टाऽहृदयसारी दुर्ग्ने पिङ्गन इान विशय । (श्रीनिवासाचार्य) IX 0 14—उ ज्वल Sakara wears a special gaudy dress to con eal his confusion and to impress the judge

1) The पुनरुक्तs here are obvious enough स्त्रीपरिज्ञतत्वात् परिरमि तत्वाच्च ग धवतुच्योऽस्मीयय । (श्रीनिवासाचार्य)

(2) It appears that Sakara after having taken a bath was trying to arrange his hair in various ways to find out how he ould look his best IX 7 14—विष an insect finds it intoler able to remain in a विषग्रन्थिगर्भे and so tries to find a way out somehow Sakara also tried very hard to arrange that some one else should be charged with the crime committed by him and was fortu ate enough to find a महान्तरम् (an excellent way cut of the difficulty IX 2 24—श्रेष्ठ्न् the chief of merchants (the modern sheriff) the आदि refers to the Brāhmanas (सभ्यs) and

नियुक्ताः (non Brāhmana assessors), who help the judge in deciding a case etc IX. 2 27—व्यवहार is defined by the मिताक्षरा as परस्परविरोधेऽर्थ... व्यवहारः It is very difficult for the judges to find out the truth, as the rules of procedure require him to confine himself to certain things only admissible in law.

(3) CONSTRUE पुरुषा न्यायेन दूरीकृतं छन्नं कार्यम् उपक्षिपन्ति, रागाभिभूताः (सन्तः) अधिकरणे स्वान् दोषान् स्वयं न कथयन्ति, पक्षापरपक्षवर्धितबलैः तैः दोषैः नृपः स्पृश्यते संक्षेपात् द्रष्टुः अपवाद एव सुलभः गुणः दूरतः। (शार्दूलविक्रीडितम्)

People tell only half truths and keep back what might go against them the result being that there is often a miscarriage of justice which brings the king s administration into contempt and the judge very rarely wins the good opinion of all पक्ष— the plaintiff s party, अपरपक्ष—the defendant s party Both the plaintiff and the defendant, by their lies make confusion worse confounded (Human nature seems to have remained the same since Sudraka s times are not these observations true of the litigants in our own times?)

(4) Even good men become tainted, once they get entangled in law suits, and are not ashamed to commit crimes, consciously or unconsciously

(5) CONSTRUE (अधिकरणिक सन्) शास्त्रज्ञ, कपटानुसारकुशल, वक्ता, न च क्रोधन, मित्रपरस्वकेषु तुल्य, चरितं दृष्ट्वा एव दत्तोत्तर, क्लीबान् पालयिता शठान् व्यथयिता, धर्म्य, न लोभान्वित, द्वार्भावे परतत्त्वबद्धहृदय, राज्ञः कोपापहः च। (शार्दूलविक्रीडितम्)

This verse gives the qualifications of an ideal judge He must be a well read man of a penetrating intellect able to control his temper, absolutely impartial, giving judgment only after a thorough investigation giving protection to the weak and proof against bribes and working towards the single aim of finding out the truth, the whole truth and nothing but the truth कपटस्य अनुसारे कुशल मित्रेषु परेषु स्वकेषु च तुल्य धर्मादनपेत (धर्म्य) द्वार्भावे—This is interpreted in various ways —(1) पृथ्वीधराचार्य takes it as भावे द्वा, पराभिप्रायावगमे द्वारभूत द्वारवद्भवाना निष्कृष्टभावेनावगम्य इति यावत् पराशयग्राहकश्च । (2) द्वा—door means, by every possible means (3) Mr Kale takes it with न लोभान्वित, not taking bribes, even when there is a

scope for taking them परतत्त्वे बद्ध हृदय यस्य स (श्रीनिवासाचार्य unnecessarily takes परतत्त्व to mean Brahman) IX. 5 2—गुणे दोष (श्रीनिवासाचार्य reads गुणो दोष), there is no दोष at all everything is गुण to accuse the judge of being दोषयुक्त is like declaring चन्द्रालोक to be associated with darkness! IX 5 22—An eclipse of the sun at sunrise is extremely inauspicious To start the court-work with a complaint from Sakara would be the judge thinks, equally bad, so he finds out some plausible excuse, viz that the court was already too busy This is how we take व्याकुलेनाय भवितव्यम्, the expression might mean to day's business is going to be very bad and complicated IX. 5 45—सनाम, Sakara is clever enough to see that his threat (IX 5 30-32—about complaining to his mother and sister against the judge's behaviour) has gone home and he becomes bolder and bolder in his dealings with the judge It must be admitted that the judge was wrong in refusing to hear Sakara's complaint IX 5 48—स्थिरसस्वरातता, said sarcastically, referring to सुन्त दद्यामि न दद्यामि च (IX 5 47) uttered by Sakara. IX. 5 52—मस्तके हस्त दत्वा—रानवभाsह रान सेवरस्त्वमित्यात्नोत्कर्षस्यापनामेदम्। (श्रीनिवासाचार्य)

(6) The usual Sakarian tautology is there, intended to emphasise Sakara's great influence with the king

(7) This verse is the same as VIII 29 IX. 7 9—पश्यामि न पश्यामि चेति पूर्वोक्तविरोधाद्व्यर्थं शकारवचनम्। (श्रीनिवासाचार्य) IX. 7 15—काञ्चनस्य शत भूषणानि यस्या ताम् IX. 7 16—बाहुपाशस्य (बाहु एव पाश) बलात्कारेण IX. 7 25-26—Sakara finds out to his consternation that he had committed a serious blunder in saying न मया (IX. 7 16) which could be construed with मारिता throwing suspicion upon him He therefore says that what he wanted to say was not न मया (ण मए) but ण मए (ननु मया दृष्टा)— I merely saw her dead' or 'I did not see her *being killed*' उत्चरायमाणेनेव पायसपिण्डारकेण—कथनात् भिन्न बहिरुत्वमानेन पायसपिण्डारकेण पायसान्नेनेव मया आत्मैव निर्नाशित यथा क्वथित क्षीरे गत ओदन हठाद्विवाङ्स्यान्तत पात्रेण नष्टस्वरूपो भवति तथाहमपि परदोषोद्भावनाय स्वयमेवाथाय स्वात्मविनाशक वाक्यमवोचमित्यर्थ। (श्रीनिवासाचार्य) Sakara corresponds to rice put into milk boiling over, rice so thrown easily comes to naught Similarly Sakara making haste has brought trouble upon himself पायस—(पयस अयम्) made of rice पिण्डारक—possessing the form of a पिण्ड (In any case the idea of 'boiling over' has to be understood) पिण्डारक also may mean a beggar',

पायसपिण्डारक referring to a famished hungry beggar coming to grief by eating too big morsels of food IX 7 31—चूतगूतया .. उच्छूनप्रस्तरया मोथस्थानया मृदिताद्‌दुरल्पमनिवेशया , शस्त्रधाने अत्र रज्जुमार्गार्पणे तत्सन्निवेशादिकं च लिङ्गं स्पष्टं मुखेधानादौ च स्थानान्तरेषु अपरं स्यात्, अतो ज्ञायते बाहुप्रहरण-व्यापादनमिति भाव । विशुद्धवर्णाभरणस्थानेष्वाभरणहरण प्रयत्नेन ज्ञायत इत्यर्थ । (श्री नवासाचार्य) IX 7 40—वाक्यानुसारेण—depending upon the actual depositions of the plaintiff and the defendant अर्थानुसारेण, where the accused is to be named after an examination of the facts concerned IX 7 46—इति निष्क्रम्य It is of course unnatural that Vasantasena's mother should be in a position to enter the stage so readily A dramatist should try to avoid such unnatural scenes involving a great strain on the imagination of the audience as far as possible There are several such happenings in the present Act IX 7 61—आगतासि दुहितृमरणमविज्ञाय प्रवेश च मया नीतासीति भाव । (श्रीनिवासाचार्य) IX. 7 87—प्रथम पाद the starting point, what may be said to be firmly established the investigation may now proceed further IX 7 88-89—स्वैर द्रष्टुमिच्छति—Note how the judge shows his great regard for Carudatta द्रष्टुमिच्छतीति न त्वाज्ञापयतीति । विशिष्टव्यवहारस्य निमन्त्रयितादोषगन्धे गौरव पालनीयमिति भाव । (श्रीनिवासाचार्य)

(8) अवश्यमभिशङ्कते—आह्वानम् is the subject, the king seems to have suspicions about me on account of my state of penury

(9) CONSTRUE अभिनवविमुक्त मार्गागत मया यदृच्छया श्रुतम् (आर्यक) स्फुट ज्ञात हि नु किम् चारेक्षणेन नृपेण श्रुतिम् आगत सा पुन अभियुक्त इव अहम् एव प्रयामि । (वसन्ततिलका)

Carudatta suspects that he is summoned to the court owing to Aryaka's whereabouts being somehow known to the king श्रीनिवासाचार्य takes ज्ञात to mean चारादिभिरस्थितस्य नृपेण दृष्ट (so as to furnish a contrast with श्रुतिम् आगत) But ज्ञात need not be restricted to being actually seen by the king himself अभियुक्त, accused indicted

(10) CONSTRUE अथ वायस रूक्षस्वर वाशति अमात्यभृत्या मुहु आह्वयन्ति, मम च नयन सव्य स्फुरति, अनिमित्तानि हि मम सदयन्ति । (उपजाति)

वाशति—वाशते is the correct form or वाश करोति the crowing noise of a crow is inauspicious अमात्यभृत्या —there was only शोधनक with him (the plural भृत्या is therefore चिन्त्य and again, शोधनक was

not an अमात्यभृत्य) अमात्या भृत्याश्च (श्रीनिवासाचार्य) is equally unsatisfactory मम—dative used for the accusative माम् IX. 10 1— स्वैरमनुज्ञातम्—Sodhanaka takes the instructions of the judge (IX 7 88) literally

(11) CONSTRUE ध्वाङ्क्षः शुष्कवृक्षस्थित तथा आदित्याभिमुख मयि वाम चक्षु चाद्यत, असशय घोर (भविष्यति)।

शुष्के उपस्थित घोर may be taken as going with चक्षु also According to the बृहत्संहिता a crow in such a position indicates महाभय— छिन्न प्रेऽङ्कस्छद कलह शुष्कद्रुमस्थिते ध्वाङ्क्ष। ऐन्द्र्यादिदिगवलोकी सूर्याभिमुखो रवन् गृहे ग्रहण। राजभयचौरबन्धनकलहा स्यु पशुभय चेति। ध्वाङ्क्ष—a crow

(12) CONSTRUE भिन्नत लाञ्जनाभ, स्फुरितविततजिह्व, शुक्लदंष्ट्राचतुष्क, मे मार्गम् आक्रम्य सुप्त सरोष अय भुजगपति मयि विनिहितदृष्टि जिह्मता मातकुक्षि अभिपतति। (मालिनी)

The sight of a serpent is also an evil omen (it is of course curious that such a serpent should be seen in broad daylight on the highway but the poet s main purpose is to describe all evil omens occurring simultaneously) भिन्नस्य भिन्नस्य अञ्जनस्य आभा यस्य स स्फुरिता वितता जिह्वा यस्य स शुक्ल दंष्ट्राणा चतुष्क यस्य स निभृत आध्मात कुक्षि यस्य स

(13) CONSTRUE भूमौ चास्य चरण स्खलति, मही च न आर्द्रतमा, (वाम) नयन स्फुरति, वाम बाहु च मुहु विस्फुरते अपर च अय शकुनि न एकश तावत् विरौति हि, महाघोर मृत्यु कथयति, अत्र च विचारणा न। (हरिणी)

शकुनि—*a crow or vulture slipping on a non slippery ground would naturally be regarded as inauspicious* नयन वाम should be supplied IX. 13 1—सत्वरा देवता पौरस्त्यानीत समय इति भाव। (श्रीनिवासाचार्य) तावत् for the matter of that or अत्यर्थम्

(14) The राजकरण or the court of justice is compared to समुद्र चिन्तायाम् आसक्ताः निमग्ना मन्त्रिण एव सल्लानि यस्य तत् (*the court officials* or advocates are the waters) दूता एव ऊर्मय शङ्खाश्च त आकुलम् (*the* ushers or messengers *are the* waves and conches that also move *from one place to another*) समन्तात् स्पशा चारा एव नक्राश्च मकराश्च यस्य तत् (the dangerous spies are the crocodiles and fishes) नागा च अश्वा च एव हिंस्रा यस्य तत् (the huge elephants and horses are the demons etc living in the sea the elephants are हिंस्र as they are

used for killing the criminals) नाना वाशरा (touts or plaintiffs and defendants) एव रद्रूपाणि ते निचितम् कायस्था एव सपा तेषाम् आस्पदम् नीतिभि (corresponding to नदीऽ) श्रुण तट यस्य तत् IX. 14 1—अपरम्—शिरोघातरूपम् अभिमेत्य

(15) देवत—God or gods, or the expression is equal to देवात् (तस् having the sense of the ablative)

(16) CONSTRUE घोणोन्नतम् आपाङ्गविशालनेत्रम् एतत् हि मुखम् भकारणदूषणस्य भाजनम् न नागेषु गोषु तुरगेषु तथा नरेषु आकृति सुसदृश वृत्त न हि विजहाति। (इन्द्रवज्रा)

घोणया उन्नतम् or घोणा उन्नता यत्र आपाङ्गयो विशाले नेत्रे यस्य तत्, अकारणदूषणानाम् आकृति—a handsome or excellent form, a handsome form, according to Sanskrit poets also indicates a noble character Cf भिद्यत वा सद्वृत्तमाहात्म्य निर्माणस्य। Uttara आकृतिमनुगच्छन्ति गुणा। Viddhasalabhanjika न नाम्ना अनुनिविशेष गुणविरोधवती भवन्ति। Sakuntala IX. 16 1—नियुक्ता—सभ्या as assors (who were non Brahmanas) IX. 16 12—प्रमाण शालिनेन प्रणय परस्परानुगम प्राप्ति गुणा रसानेन सागरेण सौहार्दम्। (धानिनामाचार)

(17) भद्र न गृह्णति किम्—that is गृह्णति एव भद्र referring to Carudatta (said sarcastically भद्र अप प्रकारान्ते स्खलसि। दादि नत् प्रभुत्व विडम्बयतीति भाव। श्री निवासाचार्य) Or भद्र refers to king Palaka (or the Judge)—King Palaka however would see through the deception and find out the truth in spite of Carudatta s efforts to conceal his guilt under the cloak of bashfulness IX. 17 6—मौनम this can hardly be regarded as a satisfactory excuse

(18) धैर्यम् अन्यम्—अन्य in the sense of मा तम् or the expression means Delay not

(19) CONSTRUE अन्तराले पत दृश्यन्ते स्वेदे चाप पयक्षसदृशा न भृशम् अभ्युदित अपि, मतत् विना, तथाहि भवत इन्दु आननम् हेमन्तपद्मम् इव निष्प्रभताम् उपैति। (वसन्ततिलका)

हेमन्तपद्म—A lotus becomes faded in winter चापपक्षसदृश—this should better be taken as going with आननम् and अन्तराले as meaning मनः स्वसाक्षिभावे (श्रीनिवासाचार्य) वायसा वायस चन्द्रक—a cloud The wings of the चाष bird are dark-coloured The idea in the verse seems to be as follows—Sakara was perspiring all over and his face had lost all its lustre owing to his conscience biting him for telling a brazen faced lie Carudatta says—The fa t

that Sakara was perspiring so much (as if he had been drenched by rain from the clouds), and his face was shorn of all its lustre gave a lie direct to what he was saying Nobody would believe in his statement in the circumstances

(20) चारुदत्तस्य दूषणं is as impossible as पादेतरतुलन, or समुद्रतारण or अनिलग्रहण IX. 20 3—प्रज्ञानेन *for the judge was not looking to* the facts, but drawing conclusions from his theoretical knowledge about Carudatta

(21) The judge is amazed to find that one who dared to accuse a saint like Carudatta, could continue to live, not being swallowed up straightaway *by the earth opening out a chasm to* receive him The crime was so great that it merited no less punishment To allow such a culprit to go scotfree would be, allowing a Sudra to recite the Vedas and to escape the punishment *of having his tongue cut out for* such an offence, or looking at the mid-day sun unflinchingly without permanent injury to the eyes, or putting one's hand into the blazing fire without any consequential burns whatsoever ! न च ते जिह्वा निपतिता— *This shows that the* वर्णाश्रमधर्म *were strictly enforced in* tho e times (a Sudra was not allowed even to hear the Vedas, much less to recite them)'

(22) CONSTRUE येन हि समुद्रम् उद्दान्तूपनाशेन कृता अनपेक्षिता नि धना नि दत्तानि, श्रेयसाम् एक निधि. स· महात्मा कथम् इव धनाथम् अवैरिजुष्ट पाप करिष्यति । (वसन्ततिलका)

उद्ववस्य उच्छ्रय तन्मानन भव यस्य तम्, that is all the gems etc. were amassed by Carudatta अनपेक्षितानि—Carudatta gave gifts, unasked *or more* than what could be anticipated. अवैरिजुष्टम्—not resorted to even by one's enemy, अवैरजुष्टम् means 'practised by mean or contemptible persons'

(23) पादस्य प्रहारेण परिभव एव (or तेन) विमानना तया बद्ध गुरुक वैर येन तस्य IX. 23 18—पुनरपि श्रुतार्थं—Viraka's statement showed that Carudatta was *telling a lie* when he said तत्र जाल कि पदस्या गता उत प्रवहणेनेति। (IX. 22 8), hence Sakara triumphantly draws the judge's attention to that

(24) CONSTRUE नः, एष निमज्जद्देहः शशी राहुणा ग्रस्यते, (एतत्) प्रसन्न जल कूलावपातेन कलुषायते ।

Cārudatta is identified with the moon and clear water, and Sakāra with Rāhu and कूलपात. IX 24 5—स्त्रीकलेवरम्—this is the woman killed by the fall of the tree referred to in VIII 37 13. The circumstantial evidence is thus gradually foisting the guilt upon Cārudatta

(25) CONSTRUE यथा यथा इदं निपुणं विचार्यते तथा तथा सङ्कटम् एव दृश्यते, अहो व्यवहारनात्य सुसन्धा मतिः तु पङ्कगता गौः इव सीदति । (वंशस्थम्)

इदम्—चारुदत्तवृत्तम् व्यवहारस्य (or व्यवहारस्य) नातय सुसन्धा—well arranged श्रीनिवासाचार्य curiously enough takes it to mean अतिमात्र विध्वस्ता दुरवस्था इति यावत्

(26) CONSTRUE यथा एव प्रथमे विकासे पुष्पं पातु समेत्य पतन्ति एवं मनुष्यस्य विपत्तिकाले छिद्रेषु अनर्थाः बहुलीभवन्ति । (उपजाति)

प्रथमे विकासे—when the पुष्परस is still untouched. छिद्रेष्वनर्था बहुलीभवन्ति proverbial expression वसन्तमेवाभीताः स्वप्नभ्रमणतर स्थानमाश्रित हि भावयदोषं उत्पन्ना भवतीति भाव । (श्रीनिवासाचार्य)

(27) Cārudatta means to say that it was not proper that the account given by Sakara should be accepted as true by the judge without a thorough investigation (Cārudatta is hardly fair to the judge in saying this)

(28) CONSTRUE य अहं कुसुमिताम् लताम् अपि पुष्पतो आकृष्य कुसुमावचयं न एव करोमि स अहं भ्रमरपक्षरुचौ सुदीर्घ केशे प्रगृह्य रुदतीं प्रमदां कथं निहन्मि । (वसन्ततिलका)

Cārudatta would not think of injuring even the अचेतन लता it was simply incredible therefore that he could be guilty of striking at a weeping loving woman! भ्रमरस्य पक्षयो इव रुचि यस्य तस्मिन् long dark hair are a sign of beauty IX. 28 4—एवं क्रियताम् for now the guilt of Cārudatta could be said to be prima facie established

(29) It will be noticed that Cārudatta remembers मैत्रेय first in this hour of crisis that shows what high regard he has for him निर्वृत नन्दासि परव्यसनेन नित्यम्—A difficult line various interpretations are proposed none of which is quite satisfactory —(1) त्वं नित्यं नन्दसि (you were always feeling happy) परव्यसनेन (owing to this great calamity) मिथ्यैव (your happiness would be a mere delusion) (2) नित्यं परव्यसनेन आवर्जितेन दुःखेन (उदासीन सन्) मिथ्यैव नन्दसि उपरक्षार्थं प्रदर्शनात् । (3) यद्वा परेषां व्यसनेन नन्दासि वाग्रता तु परव्यसनेन क्रीडनरत्नक्लीन

इति भावः। (श्रीनिवासाचार्य) (1) पत्न्वसनेन (मया) owing to me who was considered by you wrongly to be beyond all व्यसन (calamity). IX. 29 16—अस्य अभरण, अस्या would certainly be a better reading (ornaments should be given to Vasantasenā and not taken from her) अस्य refers to रोहसेन IX. 29 17—आवरेभिल—Why does not Rebhila go to the court on hearing about the affair? Did he want to save his own skin (it would be remembered that Sarvilaka had sent Madanika to his place, and knowing Sarvilaka to be a partisan of Aryaka Rebhila is perhaps afraid of getting mixed up in any court matters)?

(30) परलोकम् अजानता not caring for पुण्य or पाप, देव, Cārudatta could not even utter the words मारिता (the very idea of it was so preposterous) IX. 30 4—तस्सी सोच्च पावकम्मा हि दुःखभागी सोच्च एव न ... इति भावः। हेतुभूत ... (श्रीनिवासाचार्य) IX. 30 16-23—Vidūṣaka makes an impassioned appeal on behalf of Cārudatta It displays his great regard for Cārudatta but does not bring forward any proof to establish Cārudatta's innocence and is positively abusive of Sakāra. ... देव, भड—a buffon. IX. 30 34—एते ... Sakara was at first afraid as to how the ornaments came to be with Viduṣaka (could Vasantasenā be still living?) but immediately composes himself and very cleverly turns the tables upon Viduṣaka and Cārudatta. The court-officials also now are almost convinced of the guilt of Cārudatta, for how possibly could the ornaments be in the possession of Cārudatta's friend otherwise? (A last futile attempt is made to challenge the fact that the ornaments were Vasantasenā's)

(31) CONSTRUE एतस्मिन् काले ... पतित इव अय ... पातयिष्यति।

Cārudatta knows full well the implications of the ornaments being found at that stage they would indeed be the proverbial last straw to break the camel's back. IX. 31 1—भूतार्थ, the true state of things viz. that the ornaments were given to Rohasena by Vasantasenā

(32) CONSTRUE नृपेण चक्षुः दुरन्त, एतत् तत्त्व न विमृश्यते, देव केवल वदत ... मरण भवेत्।

... Cārudatta is right in saying that it

would be futile to narrate the facts for, no one would believe in the statement that Vasantasena at her first visit gave so many ornaments to his son as a gift Whoever had heard of a courtesan *giving* gifts ! All would simply dismiss the idea as utterly absurd And again what corroboration could be there for such a statement? To make such a statement would merely proclaim their abject penury to the world, without any compensating advantage To suffer calmly was the only way left open to him consistent with self respect

(33) CONSTRUE अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः पार्श्वे धूमकेतुः इव अयम् अपरः ग्रहः उत्थितः ।

अङ्गारकेण विरुद्धस्य or अङ्गारकः विरुद्धः यस्य अङ्गारकः (the fiery Mars) corresponds to Sakara बृहस्पति (Jupiter) to Carudatta and the धूमकेतु to भूषणविस्तर (or Vidusaka) The rise of a comet is extremely inauspicious (उत्तिष्ठति यदा भामो धूमकेतुर्नभस्थले । तदा विनश्यति क्षिप्रं जगदेतच्चराचरम् । (गर्गसंहिता) Jupiter had already been weakened by Mars and the comet would now complete his discomfiture Commentators point out that only older astronomers regard Mars as opposed to Jupiter and this reference is usually held to point out the antiquity of the play धूमकेतुरिवोत्थित, this expression is used by Kālidasa in Kumāra II IX 33 6—अलिम्या Sakara means to say that Vasantasenā s mother was telling a lie her eyes show that she has recognised the ornaments though she preferred not to say so in so many words apparently to save Carudatta IX. 33 14—न खलु she means to say that the ornaments appeared to be familiar enough but that might be due to the fact that they had been fashioned out by the same goldsmith who had prepared Vasantasenā s ornaments

(34) CONSTRUE नूनं वस्त्वन्तराणि सदृशानि भवन्ति, हि शिल्पिवर्गः कृत्रिमस्य रूपस्य भूषणगुणस्य च क्रियां दृष्ट्वा अनुकरोति, कृतहस्ततया च सादृश्यम् एव दृश्यम् । (वसन्ततिलका)

The Judge takes his cue from the statement of the Vrddhā (and also tries to influence the Sresthin to take the same view)—It was quite a usual thing for artisans to manufacture objects in imitation of others which they take as their model and some of them are so skilled that no one could distinguish the original

from the imitation So, the ornamen s may, after all be mere imitations! IX. 34 8—एव गतानि Carudatta was on the point of giving out the true story but checks himself .

(35) सत्य— he word contains *only two syllables* but it forms the basis of the whole existence अलीक (falsehood) contains three *syllables but is quite powerless before* सत्य *Or* अक्षरे means 'immutable imperishable' सत्य alone is ever-*lasting everything else is perishable* IX 35 4—आभरणान्याभरणानीति , Carudatta is fed up with all this talk about ornaments and answers impatiently that the only thing he knows about them is that they had been brought from his house (the implication being 'and not from the Puspakarandaka garden where Vasantasena was alleged to have been murdered by him')

(36) CONSTRUE इदानीम् अस्मिन् सुकुमारे तव गात्रे कर्कशा कशा अस्माकं मनोरथैः सह निःशङ्कं पतिष्यति।

It appears that the confession of his guilt by the accused was necessary before the judge gave his judgment The judge was authorised to use even force for securing such confession, if he found the accused deliberately obstructing the course of justice कशा मनोरथैः सह पतिष्यन्ति—A fine illustration of the figure of speech सहोक्ति (पतिष्यन्ति being taken metaphorically with मनोरथः, our मनोरथः about your being innocent would be dashed to the ground)

(37) मयि पापं न विद्यते there can be no पाप in the case of me born in a high family (कारणशुद्धिः कार्यशुद्धिं न व्यभिचरतीति भाव) but if you think I am guilty (and it is your opinion in this matter that counts) what is the use of my being sinless (युष्मास्वेव हि निर्धारणं दण्डादण्डयोः प्रवर्तते तस्मिंस्तु विपर्यस्ते मदीयम् अपापत्वमनार्थक्यमिति भाव । श्रीनिवासाचार्य)?

(38) This is the same as IX. 30, with the following changes लोकद्वयम् for परलोकम्, रत्नं च विशेषेण for रत्नैश विशेषेण (Why these changes have been made can not be explained. [व्यापादिता] in the next speech of Sakara shows that the reading स्त्रीरत्नैर्वा *should have been there or* स्त्री *and* रत्न *should be* taken separately) IX. 38 6—शारीरः दण्डः—punishment by torturing the body, apparently used here in the sense of 'capital punishment (of course it was not the business of Sakara to suggest what punish-

ment the judge should recommend) IX 38 14-अर्थिप्रत्यर्थिनोर्व्यवहार - Vasantasena's mother tries her best to save Carudatta, by declaring that Vasantasena's death concerned her most, but she was quite prepared to sustain the loss herself, without anybody being held responsible for it and so Carudatta should be released (but this was not a civil व्यवहार between a plaintiff and a defendant the case was King versus Carudatta') IX 38 21—निर्णये, as regards whether the accused was guilty or not शेषे-as regards the punishment to be inflicted, the Judge treats Carudatta's case as a special one and recommends a certain शासन, though it was not his normal duty to do so

(39) विप्रो न वध्य —न जातु ब्राह्मणं हन्यात्सर्वपापेष्वपि स्थितम् । राष्ट्रादेनं बहिः कुर्यात्समग्रधनमक्षतम् ॥ मौण्ड्यं प्राणान्तिको दण्डो ब्राह्मणस्य विधीयते । Manu (this of course does not mean that a Brahmana was allowed to behave in any way he liked, the strictest course of conduct was, as a matter of fact, expected and enforced in the case of Brahmanas) IX. 39 8—सनिकार— निकार disgrace (अनेन पल्लवस्यैव वसन्तसेनानुराग सूच्यते says श्रीनिवासाचार्य but not convincingly) bodily torture

(40) Carudatta first blamed Pālaka for being अविमृश्यकारी, now he blames his advisers (who advised him to award capital punishment) for bringing disgrace upon the king himself by such bad advice for अदण्ड्यान् दण्डयन् राजा दण्ड्यांश्चैवाप्यदण्डयन् । अयशो महदाप्नोति नरकं चाधिगच्छति ॥ Manu

(41) Owing to the king's dependence on his dishonest ministers and advisers there is a miscarriage of justice and thousands of innocent people have suffered and would continue to suffer श्वेतकाकीयैः-श्वेत काक इव श्वेतकाकीय ('इवे प्रतिकृतौ' छ प्रत्यय) one who resembles a white crow now a crow is black in colour, so a white crow means 'a hypocritical person' The whole administration is brought into contempt by such people श्रीनिवासाचार्य says that शकार is referred to by the expression श्वेतकाकीयैः IX 41 1—अपश्चिमम् both पश्चिम and अपश्चिम mean the same thing, 'the last', अपश्चिम—न विद्यते पश्चिम यस्य तथया where there is no other 'last', which itself is the last' IX. 41 3—मूले छिन्ने, मूल corresponds to Cārudatta and पादप to Rohasena A tree cannot grow in the absence of the root, so with Carudatta gone, Rohasena could not be adequately looked after, even if Vidusaka were to do his best

(42) अन्यं लोकः लोकान्तरम् तत्र निघ्नन्ति इति तेषाम्—euphemism for मृतानाम्. देहप्रतिकृति —the son is described in the Upanisads as the father himself reborn in that form. Cf. अङ्गादङ्गात्संभवसि हृदयादधिजायसे। आत्मा वै पुत्र नामासि स जीव शरदः शतम्॥

(43) CONSTRUE : मे विचारे विषसलिलतुलाग्निप्रार्थिते (सति) अद्य इह शरीरे अद्य क्रकचं दातव्यम्, अथ रिपुवचनात् वा ब्राह्मणं मा निहंसि, नरकमध्ये (त्वं) पुत्रपौत्रैः समेतः पतसि। (मालिनी)

Cārudatta means to say that he would have no objection to *the most painful kind of torture being inflicted on his body* (sawing the body to death), but the king ought to have decided *his case by a trial by ordeal in the absence of direct proof of his* guilt. That has not been done, and merely on the evidence of his enemy, Sakāra, he has been condemned to death; for this gross miscarriage of justice, Pālaka would undoubtedly fall into hell with his sons and grand-sons. (Cārudatta's fulminations against King Pālaka are absolutely unwarranted Cārudatta had undoubtedly a more than fair trial; the Judge had all along been prejudiced in his favour; he tried his best to save Carudatta but circumstantial evidence was too strong for him and Cārudatta himself confessed his guilt What more could the Judge do? King Pālaka, *it is true, does not accept the Judge's recommendation* for the lesser sentence of exile, but one can not help backing King Palaka in this case The crime of murdering Vasantasenā was of such a dastardly nature, that the accused deserved no mercy whatsoever. Cārudatta's character has no doubt suffered considerably by his views in stanzas 40, 41 and 43 (though they can be somewhat justified because Carudatta has good reason to be considerably agitated at that time) His contention that the Judge should have resorted to trial by ordeal, has also no force, for, such a trial can only be ordered if the decision could not be arrived at in the normal way. *Cārudatta's confession* (which was not made under compulsion) left no room for such a course to be taken) विषं च सलिलं च तुला च अग्निः च एते प्रार्थिते—Here *are referred to four out of five ordeals mentioned by* Yājñavalkya (तुलाग्न्यापो विषं कोशो दिव्यानीह विशुद्धये।) At some stage or other in the civilisation of every race, a resort to some such ordeals *is made for deciding cases where all human agencies failed*:—
(I) विष—The accused was asked to drink poison; if he was

not affected by it, he was declared to be innocent। (विष शार्ङ्ग भक्षयेद्धिमशैलजम् । यस्य वेगैर्विना जीर्येत्तस्य शुद्धिं विनिर्दिशेत् ॥) (II) सलिल—The accused was made to lie under water for the period of time taken by a champion runner to bring back an arrow shot from a bow at the same time the accused entered the water, if he survived he was naturally regarded as innocent (नाभिमात्रोदकस्थस्य गृहीत्वोरू जलं विशेत् ॥ समकालमिषुं मुक्तमानयेद्यो जवी नरः । गते तस्मिन्निमग्नाङ्गं पश्येच्चेच्छुद्धिमाप्नुयात् ॥ One who is able to control his breath for a long period, would have a natural advantage at such an ordeal!) (III) तुला—The accused was seated in a scale-pan, weights showing his exact weight were put in the other pan, but if he is innocent his scale-pan would go up! (IV) अग्नि—The accused if innocent would not be burnt even if he put his hands etc in the fire for a fixed period of time, or the accused was required to handle a तप्तपरशु his hand would be burnt if he is guilty if he is innocent the तप्तपरशु would do no injury to his hand

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ACT X

[The Candalas take Carudatta dressed in red garments and wearing garlands of red flowers, in procession to the southern cemetery for being impaled there As the procession passes Sakāra s house, the Ceta who had been kept confined by Sakara in the top terrace room, jumps down from the window, when fortunately his fetters snap asunder and he remains unhurt He tells the Candālas that Carudatta was innocent, his master Sakāra having killed Vasantasena. Sakāra on discovering that *Ceta had escaped, hastily follows him and thrusts his golden* bracelet in his hands for keeping quiet Ceta shows the bracelet to the spectators and tells the Candalas how Sakara was bribing him Sakara in a very clever manner turns the tables on Ceta by declaring that the bracelet was his, but it was stolen by Ceta who in order to avoid punishment, was charging him with having killed Vasantasena. Ceta is naturally disbelieved and driven out While the Candālas are on the point of impaling Cārudatta, Vasantasenā accompanied by Samvāhaka Bhiksu comes there, and Carudatta is saved. Immediately after, Sarvilaka comes there with the news that Palaka was killed and Āryaka had become king and that *Āryaka's first act as king was to* confer the kingdom of कुशावती on Cārudatta. In the meanwhile Sakara is seized by the Candālas and the people clamour for his head Carudatta graciously pardons him and he is set free Candanaka excitedly enters with the news that Cārudatta's wife was on the point of committing suicide by entering the fire All hasten to that spot and Dhuta is saved in the nick of time. Candanaka is made पृथिवीदण्डपालक, the Bhiksu becomes सर्वविहारकुलपति and the king confers the status of a law fully wedded wife on Vasantasena Thus everything ends happily for all]

(1) तत्किं न कस्य कारणम्—This seems to be addressed to some bystander who had asked the Cāndālas why and how Carudatta came to be condemned that way The Candalas then praise their own skill in doing all that is necessary to make the condemned criminal finish his last journey as quickly as possible नवरद

करनयन—(1) This may refer to three things, कर, चरण, and नयन, or (2) नयथा चरणयो करनयनयो नयने प्रापणे (श्रीनिवासाचार्य) or (3) वधाय चरण-तस्य नयने

(2) रक्तानि करवीराणां (the करवीर flower) दामानि यस्य सः, वध्यपुरुषो means वध्यप्रदर्शी पुरुषः (मध्यमपदलोपिसमास) or वध्य—one whose duty is to kill The criminal was made to wear garlands of red flowers. दीप इव, an *expressive simile* Carudatta slowly wending his way to certain death is rightly compared to a lamp fed with a little oil, slowly becoming extinguished

(3) CONSTRUE गगनसलिलसिक्तं पाण्डुरीकृताङ्गं निपतनसुमनोभिः चीरैः रक्तगन्धानुलिप्तं मे शरीरम्, इह विरसम् रक्तं वायसा बलिम् इव परिभोक्तुं तर्कयन्ति । (मालिनी) ,

गगनसलिले सिक्तम्, पाण्डुभि रूक्षीकृतानि अङ्गानि यस्य तत्, पितृवनम् (श्मशानम् cemetery) तत्र भवैः सुमनोभिः रक्तस्य गन्धेन (with drops of blood, with बलि) (रक्तगन्धेन with red sandal paste, with शरीर) अनुलिप्तम् The बलि referred to is the one offered to a deity like काली तर्कयन्ति—are expecting eagerly

(4) कालस्य परशो (or, काल एव परशुः for दण्ड, and not परशु is the weapon of काल) धाराभिः, सुजना एव शकुना तेषाम् अधिवासम्, गच्छन (or सज्जनानां) पुरुष एव द्रुम तम् (The idea has been referred to before, IV 32)

(5) रक्तचन्दनस्य हस्तैः (हस्त एव हस्तक in the sense of prints of the palm of the hand), पिष्टचूर्णैः (or पिष्टचूर्णाभ्याम्) अवकीर्णः This verse shows how the वध्य was decorated, red sandal हस्तकs were shown *upon his body and rice-flour or sesamum powder was scattered* over him X. 5 1—तरतमस्य भावः—it appears that this expression shows rather the inherent good sense or discretion of the spectators (if we look to the next verse) श्रीनिवासाचार्य explains differently, तुष एव मनुष्यत्वे तुल्यमन्ते सुजनदुर्जनानामित्यर्थः ।

(6) CONSTRUE अमी हि पौराः मद्गतम् प्रतत् दृष्ट्वा मर्त्यं पिहि अस्तु इति (उक्त्वा) उद्गतनयनाः, मां परिरक्षितुम् अशक्ताः स्वर्गं लभस्व इति वदन्ति । (उपेन्द्रवज्रा)

मया उक्तम्, प्रतत्—शरीरम् Some take मत् as abl sing The citizens with tears in their eyes genuinely sympathise with Cārudatta and express the hope that he would secure heaven so

richly deserved by him, even if he was so shamelessly treated in the mortal world] पुण्यकर्मणामिहादर्शितफलत्वात् स्वर्गफलेन साफल्यमर्थयन्ते। (श्रीनिवासाचार्य)

(7) इन्द्र—the post or flag erected in honour of इन्द्र at the इन्द्रमह The flag was to be removed secretly at the conclusion of the festival (श्रीनिवासाचार्य says दृश्यानि न्यस्यमान इन्द्र राना) ताराणां सक्रम the fall of meteors (which are supposed to be the souls of meritorious persons leaving स्वर्गलोक after their merit is exhausted), अश्विन्यादिनक्षत्राणां सङ्क्रम चन्द्रसूर्यादिभिर्ग्रहैरासादन च। (श्रीनिवासाचार्य). शोभनस्य पुरुषस्य प्राणविपत्ति X. 8 1—आहन्त a proper name

(8) कृतान्ताज्ञया implies that Carudatta is innocent किं रोदिति, this is explained in the next verse (प्रासादाधिरूढप्रमदानयनाम्बुधाराणा स्थूलविमलतीक्ष्णभावेन गगनरुदित दुर्लयवज्रपतन चोत्प्रेक्ष्यते। श्रीनिवासाचार्य)

(9) महिलाना समूह एव मेघ तस्मात् The tears shed by the women are the showers of water falling from a cloudless sky and the flash about the tears is the वज्रपतन (or वज्रपतन may be the impending execution of the नगरीप्रधानभूत Carudatta) गोहा—a man, *or a proper name*

(10) The tears shed by the people produced a volume of water capable of laying down the dust on the road!

(11) CONSTRUE एता हर्म्यगता स्त्रिय पुन वातायनार्धनि निसृतास्य हा चारुदत्त इति माम् अभिभाषमाणा प्रणालीभि इव बाष्पम् उत्सृजन्ति। (इन्द्रवज्रा)

प्रणाली—'पन्हळ' in Marathi. X 11 10— विनयदत्तस्य नप्ता it is usual to refer to three generations while describing a person

(12) CONSTRUE मखशतपरिपूत मे गोत्र पुरस्तात् सदसि निविडचैत्यब्रह्मघोषै उद्भासित तत् मरणदशायां वर्तमानस्य मम पापै असदृशमनुष्यै घोषणायां घुष्यते। (मालिनी)

मखाना शतै परिपूतम्, निविडानि चैत्यानि (sacrificial pandals) तेषु ब्रह्मण (वेदस्य) घोषै (or निबिडै चैत्यै belonging to चित्य a sacrificial fire ब्रह्मघोषै) असदृशमनुष्य—चाण्डाल *A contrast is intended between* असदृशमनुष्यघोष and ब्रह्मघोष and सदस् and घोषणास्थान यद्घोषप्रतिनिधरोषघोष, यद्गृहप्रतिनिविष्ट घोषणास्थान सञ्जातमिति महानय पूर्वापरविपर्यय इति भाव। (श्रीनिवासाचार्य)

(13) CONSTRUE (हे) शशिविमलमयूखशुभ्रदन्ति, सुरुचिरविद्रुमसंनिभाधरोष्ठि तव वदनभवामृतं निपीय अवशः कथं हि अयशोविषं पिबामि। (पुष्पिताग्रा)

शशिनः निर्मलाः मयूखाः इव शुभ्राः दन्ताः यस्याः तत्संबुद्धिः, सुरुचिरं विद्रुमं तत्संनिभः अधरोष्ठः यस्याः, अयशः (resulting from the charge of murdering वसन्तसेना) एव विषम्

(14) गुणानाम् एव स्थाना निधि निराधारा गुणा, विरला सज्जना निरलङ्कारा च नगराति भाव। (श्रीनिवासाचार्य)

(15) The Candalas conclude from the fact that no one came forward to show any active sympathy for Carudatta, that a friend in need is very difficult to find

(16) CONSTRUE अमी हि मे वयस्या वस्त्रान्तनिरुद्धवक्त्रा दूरतरं प्रयान्ति; समसुखिनः अपि शत्रुः विषमस्थितस्य न कश्चित् मित्रम्। (उपजाति)

वस्त्रान्तनिरुद्धवक्त्रा ये ते Carudatta is pained to find that his so-called friends were trying to avoid him, with a view to save their own skin. X. 16 4—हा तात (uttered by Rohasena) हा प्रियवयस्य (uttered by विदूषक) X. 16 5— भद्रमुख, the Candala is so addressed for the sake of flattering him X 16 7—त्रिम, no gifts can be accepted by a Brahmana from a Cāndala X 16 10—परलोकार्थम् a पुत्र prevents the father from falling into hell, Carudatta s desire to see his son at the time of death is therefore quite a natural one

(17) निवापोदकम् एव भोजनम् The libation water offered at the Sraddha ceremony by Rohasena with his tiny hands would hardly be able to quench Cārudatta s thirst! एकपुत्रत्वाद्गतस्य यस्य मानि स्नेहात्वादर्त्त पुत्रस्य पारलौकिको निवापो नात्मतृप्तौ समर्थो भविष्यतीति भाव। (श्रीनिवासाचार्य)

(18) यज्ञार्थम् उपस्थानम् the यज्ञोपवीत is in the सव्य or normal position when oblations are offered to the gods and in the अपसव्य or प्राचीनावीत (the यज्ञोपवीत on the right shoulder) position when the oblations are offered to the Pitrs IX 20 1—निरुपपदेन— addressing him as only चारुदत्त and not as आर्यचारुदत्त (It would be noticed that in X. 11 2 both the Candālas refer to Cārudatta निरुपपदेन) The expression is used in Mudrā in a similar context

(19) Destiny is compared to an impetuous (दारुण उद्दण्डा) mare who rides roughshod over anything and everything प्रयोगतुरगम्—

आक्रमितुम् (पुरुषं understood) Carudatta deserved to be sympathised with and should not be insulted

(20) व्यपदेशा—titles, (व्यपदिश्यते अनेन) कीर्तय, शोभना व्यपदेशा अस्य might also be taken as an interrogative clause The reading अस्य किं प्रणम्य मस्तके न कर्तव्यम् (that is, everything about Carudatta should be treated with great veneration) also gives a good sense The time of the moon's eclipse is utilised by people for giving gifts, offering prayers etc and the moon is thus regarded as even more वन्दनीय in his hour of trial यथा राहुग्रासे चन्द्र स्नानतर्पणादिभिर्विशेषतो वन्द्यते तथा विपन्नोऽपि सत्पुरुषो न गौरवादवरोपणीय । अतो निश्चपदनामग्रहणमनुचित तवेति भाव । (श्रीनिवासाचार्य)

(21) CONSTRUE असेन करवीरमालाम्, स्कन्धेन शूलम्, हृदयेन शोक बिभ्रत् अह अध्वरे अजः शामित्रम् इव अद्य आघातम् आलब्धुम् अनुप्रयामि । (इन्द्रवज्रा)

अस here means कण्ठप्रदेश आलब्धुम्, used in a passive sense, for being killed (लभ् with आ, to kill) श्रीनिवासाचार्य reads आलब्ध (lit killed) and explains it as अभिमन्त्रित 'consecrated' to suit the simile शामित्रम्-शामितु इदम्, the place where the sacrificial victim is killed by the शामितृ (one whose business is to kill the sacrificial पशु) अध्वर, a sacrifice, न ध्वरति, अध्वान राति or न ध्वरा (हिंसा) अस्मिन्, for the हिंसा in a sacrifice, being sanctioned by the शास्त्रs, cannot be regarded as हिंसा

(22) न वय ..., जातिमात्रेण चाण्डालो न कर्मणा (श्रीनिवासाचार्य) The real चाण्डालs are Sakara, Pālaka and others who ill treat a good man. X. 22. 5—राजनियोग ..., we are merely executing the king's commands, so we do not deserve to be blamed

(23) A beautiful verse Cf प्रसन्न खलु प्रर्यपर्यन्त स्नेहस्य—अन्तःकरणतत्त्वस्य दम्पत्यो स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ Uttara. The reading अचान्दनम् (चन्दनस्य इदम्) corresponds better with अनौशीरम्—न औशीरम् (उशीरस्य 'वाळा' in Marathi इदम्)

(24) काञ्चनस्थाम् shows that Carudatta would remain unhurt (न तु मृद्घटवत्क्षमामितियर्थ । (श्रीनिवासाचार्य) प्रनष्टा जीवे आशा यस्य तम्, खण्डित पाश यस्य तम्.

(25) CONSTRUE अह श्मनरुशाम् अनार्यां दृशा यात यत्र जीवितावसानम् अपि इद फलम्, एषा च घोषणा मे मनः व्यथयति यत् असौ (वसन्तसेना) मया हता इति इदं श्रोतव्यम । (महर्षिणी)

व्यसनदृशा दशाम् may also mean 'the state of poverty' itself. I first lost my wealth and as a direct result of that I am going to lose my life I do not mind even that, but the most unkindest cut of all is that I have to hear this घोषणा—'Vasantasena was killed by me'—X. 25 19—वासपादप—The poet seems to like this रूपक very much (Carudatta is described as सुजनशकुनाधिवास, सज्जनद्रुम, दीनानां कल्पवृक्ष, प्रणयिजनकल्पपादप etc by various characters in the play)

(26) CONSTRUE एवंविधे काले, मयि कालपाशस्थिते, क्व अयम् सस्ये अनावृष्टिहते (सति) द्रोणमेघ इव उदित ।

द्रोणमेघ is said to be सस्यप्रपूरक a very timely shower of rain beneficial to the crops Ceta's statement clearing Carudatta of the guilt is compared to a shower of rain falling on the parched up crops Cf रावणावग्रहक्लान्तमिति वागमृतेन स । अभिवृष्य मरुत्सस्यं कृष्णमेघस्तिरोदधे ॥ Raghu X

(27) Carudatta means to say that death does not worry him at all he is concerned with his यशस्, if his good name remains untarnished he would gladly face death any time पुत्रजन्म is the most joyful event according to the Hindus for thereby the father discharges his debt to his ancestors and the doors of heaven are open for him to enter

(28) CONSTRUE अकृतवैरेण क्षुद्रेण, अपथ्यबुद्धिना तेन (शकारेण स्वयं) दूषितेन अपि विषदग्धेन शरेण इव (अहं) दूषित अस्मि ।

निष्पदिग्धोऽपि हि शरो विना वैरं प्रविश्य मोहयन् हन्तीति साधर्म्यमवसेयम् । (श्रीनिवासाचार्य) न कृतं वैरं यस्य तेन

(29) भवतु शान्तमनेनेति पुनरुक्तम् शान्त्यनन्तचक्षुरोगयोरविभागतत्त्वादपार्थं च शकारवाक्यम् । (श्रीनिवासाचार्य) X. 29 20—योऽपि अक्षिरोगो न भवति—This specific for eye diseases—seeing the enemy actually being killed—is Sakara's own invention (though he modestly says that he had heard about it) The passage shows the innate cruel nature of Sakara X. 29 24—यस्यां , this is a master stroke of humour on the part of Sakara

(30) आनय एव तीक्ष्णविषाण यस्य स people take precautions to guard against a *wicked bull run amok* Sakara's *advent was a* harbinger of ill for all for nobody could foretell what fresh evil

act he would be contemplating So, the Cāndālas warn people to be on their guard against him. X. 30 8—प्रणयिजनकल्पपादप— Cf. दीनानां कल्पवृक्ष I. 48 X 30 11—रत्न . , Sakara means to say that it was ridiculous that he who was so rich would kill a woman (for the sake of ornaments), only a poor person like Cārudatta could have done that deed X 30 30—एतत् ..Note how cleverly Sakara turns the tables on Ceta X 30 36—ईदृशो दारिद्रभावः—Ceta finds that, because he was poor, no-body was prepared to believe in him, even though he was telling the truth! एतावान्मे विभव—Kalidāsa has a similar expression [एतावान्मे मतिविभव भवन्तं सेवितुम् ।] in Mālavikā

(31) CONSTRUE: भोः पतितसाधुजनानुकम्पिन्, निष्कारणोपगतबान्धव धर्मशील, दुर्वृत्त, मम मोक्षणाय सुमहान् यत्नः कृतः, अपि (किन्तु) दैवं न सम्पद्यते, अद्य त्वया किं न कृतम् । (वसन्ततिलका)

पतितस्य साधुजनस्य अनुकम्पिन्, किं न कृतम्—सर्वमेव कृतम्. Cārudatta means to say that the Ceta had done his best and so he should not condemn himself if his efforts could not be successful owing to *the adverse nature of fate.* X. 31 6—स्वयमेव मारय—said in disgust, at the satanic nature displayed by Sakāra X 31. 10—सर्वस्य . , Cārudatta is afraid that the wicked Sakāra might manœuvre to kill Rohasena as well

(32) आश्रम , तपोवनं प्रतिगन्तव्यं न तु पापराज्ये स्थातव्यमिति भाव. । (श्रीनिवासाचार्य) एवं गमिष्यसि—you too would be killed even though innocent X. 32 4—स्वाधीनं जीवितं यस्य. Carudatta was losing his life through compulsion, but Vidūsaka should not part with his life voluntarily X. 32 8—तथापि Vidūsaka sees the justice of Cārudatta's remark, but decides to commit suicide all the same X. 32 25—जर्जरयतम् ..शङ्खेन वध्यपटहवादनदण्डेन अनेन जर्जरवंशखण्डेन जर्जरेति शब्दं कुर्वता वेणुदण्डेन स्वदोषो हि वाच्य इति न्यायप्रदर्शनमभिमतम् । (श्रीनिवासाचार्य)

(33) CONSTRUE एतद्व्यसनमहार्णवप्रपात भयं मे न भवतः, न च मरणतः विषाद अस्ति, एकः जनापवादः बाढं मां दहति यत् इह मया प्रिया हता इति वक्तव्यम् । (प्रहर्षिणी)

एतत् व्यसनम् एव महान् अर्णव तस्मिन् प्रपात (falling down) तत् जनापवाद एव बाढं X 33 8—अङ्गुलिर लेखां कृत्वा, what kind of system the Cāndālas follow to determine the वध्यपालिका is not clear Both of them wanted to avoid this turn if possible, hence the propriety

of बहुविधम् (It appears that either one or the other objected to the procedure when the वध्यपालिका was decided in his favour and so they had to start the विवाद over again In X 33 24 we again have the passage वध्यपालिकाया विवादः which shows that no conclusion has been arrived at at this stage and later also it appears that no वध्यपालिका was actually decided upon) X 33 20—कदापि the old veteran Cāndala apparently is recollecting the ... occasions when the वध्य was miraculously saved at the

(3) an elephant running *amok* (*which enables the criminal to* run away and presumably the offender was not to be punished twice) (4) revolution (when naturally the new king would upset all the arrangements made by the old king!) X 33 21—वृद्धि—prosperity or joyous incident it may also mean ' addition to the family X. 33 22—राजपरिवर्त—this foreshadows the impending success of the revolutionary party X. 33 25—शीघ्रमिति राजपरिवर्तभयात् (श्रीनिवासाचार्य) The Cāndalas also, who had been deliberately delaying the execution in the hope that something might turn up at the last moment now see the justice of Sakara s remark and do not resort to वध्यपालिकालेख

(34) CONSTRUE भाग्यदोषात् प्रबलपुरुषवाक्यैः कथंचित् दूषितस्य अपि मे धर्म यदि अद्य प्रभवति, (तर्हि) सुरपतिभवनस्था यत्र तत्र स्थिता वा सा एव स्वस्वभावेन (मम) कलङ्कं व्यपनयतु । (मालिनी)

प्रबलपुरुषाणां (referring to Sakāra the judge etc) वाक्यैः सुरपते भवने तिष्ठति (if dead Vasantasena would be in heaven) यत्र तत्र स्थिता (if not dead residing somewhere voluntarily or compulsorily) स्वस्वभाव her own magnanimous nature Carudatta desires that he should die without a stain on his character and that could be removed only by Vasantasenā directly making such a declaration herself (the poet shows in the sequel that Cārudatta s धर्म was pure and strong enough to bring Vasantasenā there to clear him of the guilt and also to save his life!) यदि प्रत्यक्षीभूय यथार्थं प्रकाशयेत् तदनन्तरमकलङ्कस्य न मे निधनं शोचयति भावः । (श्रीनिवासाचार्य)

(35) The upper portion of the corpse sticking to the शूल had such a frightful grinning aspect that it could be regarded as the most appropriate form or dress for one exhibiting loud

grinning laughter' अट्टहासस्य कालाट्टहासस्य वेषो रूपान्तरमिव भीषणमित्यर्थः। (श्रीनिवासाचार्य).

(36) वसन्तस्य पातः इव, इत्तिष्ठसतत can be associated with शव, for birth and death concern only the body and not the soul Cf. the famous verse in the Gitā, वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि। तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही ॥ X. 36. 10—अस्थाने (गृहादन्यत्र जीर्णोद्याने—श्रीनिवासाचार्य) परिश्रान्ताम्. X. 36. 24—विषमभर..., the idea has occurred before, विषमभराक्रान्ता इव नौ ..., II 20 8. (उज्जयिनी एतस्मिन्नर्थे उन्नता अजाभिस्तुङ्गा अन्यत्र रिक्तत्वादवनता च भवतीत्यर्थः। .. वसुधरापि हि पर्वतस्थाने उन्नता समुद्रस्थाने निम्नेति सादृश्यम्। —श्रीनिवासाचार्य). X. 36. 46—स्वर्गं नयाव—धार्मिकस्य पारलौकिके महासुखे निविष्टचित्तस्योत्सवो हि शरीरपात इति भाव। (श्रीनिवासाचार्य)

(37) The fall of the sword from the hand was quite unaccountable, so the Cāndāla concludes that it was divine interference that was responsible for it, which showed that the gods did not want Cārudatta to die X. 37. 6—सह्यवासिनी—Durgā or Kālī, the patron-Goddess of the Candālas, in the temple on the Sahya mountain (this also incidentally shows that the poet was familiar with the Deccan) If a saint like Cārudatta was killed by the Cāndālas, it would be an eternal blot on their race, so the Candāla hopes that Cārudatta would be saved even at that stage. X 37. 9—यथाशासम्, the order of king Pālaka was 'शूले भङ्क्त' (IX. 39 7-8), so the other Cāndāla wants Cārudatta to be impaled and not killed by the sword (the Cāndālas were acting against orders in trying to kill Carudatta एकप्रहारेण out of sympathy for him). X. 37. 14—आर्या . तावत्, uttered by the Bhiksu, the rest of the passage by Vasantasenā.

(38) चिकुर—curly hair. X 38. 13—यज्ञस्य वाट. (court, enclosure)

(39) This is the same as stanza 26 above with a few changes. For द्रोणमेघ, we read द्रोणवृष्टि here, on which श्रीनिवासाचार्य remarks, मेघ' कदाचिदवृष्टिरपि गच्छेदिति निश्चितत्वात् प्रत्युज्जीवनस्येह वृष्टिरुपमानीकृता।.

(40) CONSTRUE किम् इयं द्वितीया वसन्तसेना, सा एव दिवः इत्थं समागता किम्, मम भ्रान्तं मनः वा एनां पश्यति, (अथवा) वसन्तसेना न मृता, अथ सा एव। (उपजातिः)

(41) CONSTRUE मम जीवानुकम्पया त्वया पुन प्राप्ता किं नु उत तस्याः स्पानुरूपेण इयम् अन्या आगता किम् ।

पृथ्वीधराचार्य reads जीवानुकम्पया जीव्यते अनेन इति जीवातु (life or means of restoring life) तस्य काम्यया X. 41 6—स्पर्शसुखमभिनीय निमीलिता एव—The experiencing of excessive pleasure makes one close one's eyes Cf तमङ्कमारोप्य शरीरयोगजैः सुखैर्निषिञ्चन्तमिवामृतं त्वचि । उपान्तसंमीलितलोचनो नृपश्चिरात्सुतस्पर्शरसज्ञतां ययौ ॥ Raghu III रत्ना (निमीलिता एव स्पर्शं स्पर्शयित्वा) अथ उर्वशीगात्रसंस्पर्शादिव निर्वृतं मे शरीरम् । Vikram IV

(42) विद्या—the सञ्जीविनी विद्या or आत्मविद्या which brings on salvation

(43) CONSTRUE यदर्थं विनिपात्यमानम् एतत् मे देहं त्वया एव प्रति मोचितम्, अहो प्रियसमागमस्य प्रभावः, कः नाम मृतः अपि पुनः जीवेत । (उपजाति)

देहम्—देह is both masculine and neuter प्रियसगम has in the present case practically brought a dead man back to life!

(44) CONSTRUE तत् एव रक्तं (वस्त्रं) परवसम् इयं च (स्रजा) माला स्त्र्यागमेन हि वरस्य यथा विभाति, तथा एव एते च वध्यपटहध्वनयः विवाहपटहध्वनिभिः समताः जाताः । (वसन्ततिलका)

A bride groom at the time of the celebration of marriage, wears red garments (see Nāgananda Act IV) and garlands, and auspicious drums are sounded Cārudatta says that the whole paraphernalia was already there as though to celebrate his marriage with Vasantasena What was the preparation for a वध्य to be sent to the gallows can now be used for celebrating his marriage X 44 1—अतिदाक्षिण्यतया Vasantasena feels sure that Carudatta must have pleaded guilty to the charge for the sake of another!

(45) मनाक्—almost, it was quite touch and go with Carudatta पूर्वम् एव अनुबद्धं वैरं येन

(46) CONSTRUE दर्पस्तम्भ हन्ता वृषभकेतुः जयति नदन् भेत्ता क्रौञ्चशत्रुः षण्मुखः जयति तत् तु विनिहतसर्ववैरम् आयतं च शुभ्रकैलासकेतु विशालं रुक्मिणाः जयति । (मालिनी)

वृषभः केतुः यस्य सः—Siva whose emblem (vehicle) is the Bull विनिहतं सर्वं वैरं येन स ... शुभ्रः कैलासः एव केतुः यस्या ताम् If one is asked to name three great heroes who are responsible for epoch making

feats of valour, the following would be named in chronological order (1) Siva who destroyed the sacrifice of the great Daksa प्रजापति and killed him (दक्ष s daughter सती had married Siva, Daksa began a sacrifice for which Siva and Sati were not invited. Sati went there uninvited was insulted by Daksa, as a result of which she committed suicide (Later she was born as Parvati and again married Siva) Siva enraged at the fate of Sati destroyed (through his गण leaded by Virabhadra) Daksa's sacrifice) (2) षण्मुख—Kartikeya, the infant commander in chief of the gods (see notes on III 1 3) He destroyed also the demon क्रौञ्च (or pierced through the क्रौञ्च mountain and hence his epithet क्रौञ्चदारण) (3) Aryaka—He also like Siva destroyed his enemy Palaka at a sacrifice and has now become the undisputed master of the vast earth right up to the Kailāsa mountain

(47) CONSTRUE भो, अहं हि तं कुनृपं पालकं हत्वा, तद्राज्ये च तम् आर्यकं तूर्णम् अभिषिच्य, तस्य शेषभूताम् आज्ञां शिरसि निधाय अहं व्यसनगतं चारुदत्तं च मोक्षये। (प्रहर्षिणी)

शेषभूता—which was like a शेषा ('शेषा निर्माल्यदाने स्यात्' इति हैम, 'प्रसादान्निर्माल्यदाने शेषेति कीर्तिता' इति विश्व)। शेषा means a garland from an idol or worn by an ascetic, which is taken as a gift, so शेषभूता means 'which deserves to be treated with great respect'

(48) CONSTRUE बलमन्त्रिहीनं तं रिपुं हत्वा, पौरान् प्रकर्षात् पुनः समाश्वास्य समग्रं वसुधाधिराज्यं शत्रुराज्यं बलारेः राज्यम् इव प्राप्तम्। (इन्द्रवज्रा)

प्रकर्षात्—extremely (with समाश्वास्य), or from excess of power (with प्राप्तम्) वसुधायाः आधिराज्यं यस्मिन् तत् शत्रुराज्यम् बलारि the enemy of Vala or Bala, an epithet of Indra. बल represents the cloud (like the more famous enemy of Indra, वृत्र, his brother) or drought which Indra smashes down by his वज्र for sending down rain. बलमन्त्रिहीनम्—It was easy to kill Palaka, because he had no मन्त्रशक्ति or प्रभुशक्ति (कोशो दण्डो बलं चैव प्रभुशक्तिः प्रकीर्तिता) left X 48 3—आत्मा—said with impatience, as the crowd was merely obstructing his path, and not doing any thing in particular there

(49) CONSTRUE दिष्ट्या भो गुणभृतया नर्या हृत्या निरनमया (वसन्तसेनया) नावा इव अपारात् व्यसनमहार्णवात् उत्तीर्णम्, उपरागमुक्तः प्रियात्मा शशी नदः इव चिरात् निरीक्षे। (प्रहर्षिणी)

चिरात्—It is not more than two or three days since Sarvilaka broke into Carudatta s house for stealing the ornaments. So चिरात् is meaningless व्यसन महान् अर्णव इव तस्मात् By means of a boat one is able to cross the sea if luck is favourable Cārudatta was saved through the help of Vasantasenā who thus corresponds to the boat गुणेन (by a rope) घृतया (with the boat) गुणै घृतया (with वसन्तसेना won over with virtues), सुशीलवती—possessed of a noble character (with वसन्तसेना) of a good make (with the boat), उपरागे—उपरज्यत इति an eclipse Carudatta and Vasantasenā correspond respectively to the moon and the moon light X.49 1—सर्वत्रार्जव शोभते—It always pays in the long run to act straight, subterfuge can succeed only for a short time Honesty is the best policy

(50) हृत महत् पाप यत स theft (of gold) is one of the five महापातकs X. 50 1— प्रणय कृत—प्रणय स्नेह। तन्मूल एव इववमावया स्नेह इति भाव। (श्रानन्दशमाचार्य)

(51) CONSTRUE आयवृत्तन कुल मान च रक्षता आयकेण दुरात्मा पालक यज्ञवाटस्थ पशुवत् हत ।

आयवृत्तन कुल मान रक्षता—these expressions are used to justify the action of Āryaka in killing पालक

(52) Sarvilaka repeats the statement (in the last stanza) with some further details for Carudatta s निम् (X. 51 1) showed some incredulity पशुवत् हत shows that Āryaka had not much difficulty in killing Pālaka. X. 52 1 2—योऽसौ मोचन—Why does Cārudatta repeat all these details? (Perhaps to show that Palaka rightly suffered for his sins) X. 52 5—उत्तरियन्या may be taken with प्रातिष्ठिनापुरम् वेणातट कुशावत्या—The वेणा is apparently a tributary of the Narmada (it cannot be the Vena river in Satara district), and कुशावती is usually identified with Ramnagar in Bundel khand. X. 52 13—पश्चात् बद्धौ बाहू यस्य स

(53) An उद्दाम गज is difficult to catch X 53 6—राष्ट्रिय बन्ध—(1) राष्ट्रियस्य मम बन्ध ननाश so that I can not escape even if I wish to do so (2) The guard placed there by the Military commander (राष्ट्रिय)

(54) CONSTRUE एत मत्स्या (कुम्पा) आरभन्तु (त्रम्) अथ (एव) श्वाम ससाधनाम्, एव शूल वा निहताम्, क्रकचन पाट्यताम् वा।

Sarvilaka is anxious to torture Sakara to death X. 54 11—न पुनर्मारयिष्यामि a piece of Sakarian humour

(55) शस्त्रेण न हन्तव्यः—Sarvilaka agrees so far that Sakara may not be killed by a शस्त्र and suggests that he may well be eaten up by dogs but when he hears Carudatta s novel method of killing (उपकारहनन) all his hopes about seeing Sakara killed in a manner befitting h s crimes are dashed to the ground X. 55 5—The passage from नेपथ्ये कलकल to युष्मप्रसादात् X. 58 17 is said to be an interpolation by one Nilakantha who thought that the poet ought to have brought all the important characters on the stage at the end (which the poet could not do perhaps because he was afraid of the play being too long for representation यन्मूर्खाण्यभवत कविनोचितपात्रमेलनं न कृतम् । सुन्दरयुक्तिभिरचयच्चन्दनश्लोकं नालकण्ठस्तत् ॥)

(56) CONSTRUE (हे) चारुचरित्र, यत् आर्य भवद्वारत्वाने न मत्वा शत्रुस्थितिमहानि तथापि (हे) पतिव्रत पतिं विहाय परलोकसुखं तव न उचितम् । (प्रमिताक्षरा)

A mediocre verse In the first half भवत् is used and in the second half तव Carudatta means to say that his wife is too good for the mortal world and deserves to stay permanently in heaven but she is a पतिव्रता (पति एव व्रत यस्या सा) how could she therefore think of enjoying the स्वर्गसुख alone with her husband left behind on the earth?

(57) प्रयत्नेनैत्यम् If Dhuta dies Carudatta would not live so also Vasantasena and others X. 57 16—भिन्नत्वेन भर्त्रा सदैव ह्यनुमरण ब्राह्मणानामिति भाव । (ब्राह्मणाचार्य) X. 57 19—आसन्न हुतवह यस्या सा X. 57 24—यथेोपगामिनी I shall follow your example I too would commit suicide X. 57 28—अहमग्रगामिनीति a Brahmana is given the first place of honour at various festivities he ought not to lag behind in showing his active sympathy in times of adversity he in fact should be the first to d e so as to set an example to others. X 57 3?—अतिक्रान्ते हि मनोरथे—Rohasena will have no one to look after him he will have to take care of himself What is the use of entertaining desires when the object of the मनोरथ is no more? How can Rohasena s desire that his parents should look after him be fulfilled when they are dead? (Or मनोरथs are those of Dhuta

that Cārudatta would take care of Rohasena when she is dead and gone) अतएव विषय सनाथ्ये त्विम् यदा पिता अनाथ तदैवाहमपनीतप्राणा तव कृतमस्माद् एवाभिलाषस्तेनास्य न दात भाव । (आनिवामाचार्य)

(58) CONSTRUE हा (हे) प्रयसि प्रियसि विदमसे च अय कठोर यस्मात् भानौ भानौ त्नमस्तगामिने (सति) अम्भोजिनी लोचनमुद्रण करोति किम् । (स्द्रवत्ना)

The first प्रयसि is vocative singular of प्रेयसी the second is loc sing of प्रयस अम्भोजिनी—a day lotus closing its petals when the sun sets करोति किम् the answer is न करोति, similarly Dhūta can not possibly close her eyes in death when Cārudatta is alive X 58 2—अत एव, because the अम्भोजिनी works like an automaton without showing any exuberance of feeling, undue advantage is taken of her and people even kiss her a सचेतना पतिव्रता on the other hand may sometimes err but it would be erring on the safe side and she knows how to take care of herself (The reading ऊष्यते for चुम्ब्यन is simpler there is nothing to commend in the action of the अम्भोजिनी who is known to be just अचनना that is all) आनिवामाचाय explains differently —न हि सचेतना भर्तृप्राणाशङ्कु क्षमनुभूय प्राणस्थिति भाव । मदनेन विनाकृता रति क्षणमात्र किल जीवितेति म । वचनीयमिदं व्यवस्थित दयित त्वामनुयामि यद्यपि ॥ इति कुमारसम्भवे । X 58 9—सावधानस्म्— turn of events plot It is also suggested that the plot of the Mṛcchakaṭika is a wonderful one X 58 17—युष्मत्प्रसादान here the interpolation ends It would be seen that the interpolator forgets to introduce Madanikā on the stage One would have very much liked to see this sprightly lady meeting Vasantasena and Sarvilaka on the stage! X 58 20—अवगुण्ठन—A वधू or कुलाङ्गना had to use the veil in public It appears that the king could sanction such a status for ladies of low birth X 58 25—पृथिवीम् obviously means here (as well as in X 58 32 below) Āryaka's kingdom X 58 31–33—Rewards are given to all who had helped Cārudatta and Āryaka directly or indirectly Śakāra is also restored to his original position X 58 37–38—किं ते भूय प्रिय करामि अत परमपि प्रियमस्ति—these are stock passages at the end of a Sanskrit drama The fact that Sarvilaka, a thief and a free lance is selected for saying किं ते भूय प्रिय करोमि, shows the non serious character of the play

(59) CONSTRUE चारित्र्याद् त्व्या एव शत्रु अपि चरणनिपतित मुक्त, मान्यानारातिमूलं विपक्षुद्धत् आयक राजा अचलं शास्ति, इय प्रिया भूय प्राप्ता,

प्रियसुहृदि सगत भवान् म वयस्य, अतिरिक्तं लभ्य च किं यत् परम् अधुना भवन्त अह प्रार्थये। (स्रग्धरा)

एव शत्रु –शरार प्रोत्खातम् अरातिमूल येन स, अचलाम्—गुणबद्धा भूमिरस्मात् चलिष्यतीति साभिप्रायमचलामिति विशेष्यम् कि प्रार्थये। अप्रार्थितमेव सर्वमर्थं साधितवता निराकृत्य त्वया मे प्रार्थनेति भाव। (धर्मनिवासाचार्य) The meeting with Dhuta and Rohasena is not referred to here, which shows that the previous scene depicting them is an interpolation.

(60) CONSTRUE कूपयन्त्रघटिकान्यायप्रसक्त एव विधि काश्चित् तुच्छ याति, प्रपूरयति वा, काश्चित् उन्नति नयति काश्चित् पातविधौ करोति, काश्चित् आकुलान् पुन नयति च, अन्योन्य प्रतिपक्षसहतिम् इमा लोकस्थितिं बोधयन् क्रीडति। (शार्दूलविक्रीडितम्)

कूपयन्त्र (a machine for drawing out water from the well, 'रहाटगाडगें' in Marathi) घटिका (small घट) तासा न्याय (maxim) तत्र प्रसक्त In the case of the कूपयन्त्र, some घटिकाs are quite full some are half full and some completely empty at any particular period and the change in their state goes on without a break, घटिकाs that are full become half full or empty and *vice versa* as the कूपयन्त्र goes on functioning At the dictates of the विधि people also experience different states ups and downs etc. Cf नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण। Megha चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्ति। Bhasa तुच्छयति—आढ्यान् दुर्गतान् करोति प्रपूरयति—रिक्तान् पूरयति, पातविधौ करोति-आपदि निक्षिपति आकुलान् नयति-धर्मासक्तैरान् स्वयमुद्धर्न चैर्वां गमयति, क्रीडति-द्यूतप्रसक्तो यथा पाशकाना क्षेपेण वृद्ध्या च तुल्य रमत तथा लोकव्यसनोत्सवयोरप्रतिद्वन्द्वीडारसो विधिरिति दर्शित क्रीडतीत्यनेन। (धर्मनिवासाचार्य) Cf यात्येकतोऽस्तशिखर पतिरोषधीनामाविष्कृतोऽरुणपुर सर एकतोऽर्क। तेजोद्वयस्य युगपद्व्यसनोदयाभ्या लोको नियम्यत इवात्मदशान्तरेषु॥ Sakuntala बाल कन्या भुवनकलके क्रीडति प्राणिसारे। Bhartrhari This verse seems to be out of place here The next, passage तथापीदमस्तु comes naturally after stanza 59 X. 60 1— भरतवाक्यम्—नटवाक्यम्। नाट्याभिनयसमाप्तौ नटेनाशीर्वचने इत्यर्थ। प्रस्तावनानन्तर नटवाक्याभावाद्न भरतवाक्यमित्युचित। (राघवभट्ट s commentary on Sakuntala) भरतवाक्य (so called because it is in honour of भरत the founder of the dramatic science or because it is uttered by भरत meaning 'an actor') is the concluding verse or verses of a drama, containing a blessing and recited by a character in the capacity of an actor The drama proper ends with तथापीदमस्तु

(61) CONSTRUE गाव क्षीरिण्य सन्तु वसुमती सदसम्पन्नसस्या भवतु, पर्जन्य कालवर्षी (भवतु), सकलजनमनोनन्दिन वाता वान्तु जन्मभाज मोदन्ताम्,

ब्राह्मणा सततम् अभिमत (भवन्तु), सन्त श्रीमन्त सन्तु, प्रशमितापिच धर्मनिष्ठा च भूपा पृथिवी पान्तु । (स्रग्धरा)

We may also construe the third line as जन्मभाज सततम् अभिमता मोदन्ताम्, ब्राह्मणा सन्त सन्तु (भूपा श्रामन्त etc) क्षीरिण्य—प्रभूतं or नित्य क्षीर विद्यते यासाम् giving plenty of milk or always giving milk सर्वाणि सम्पन्नानि सस्यानि यस्याम् सा सस्लानां जनानां मनांसि नन्दयन्ति ते प्रशमिता एव ये ते धर्म निष्ठा यथा ते श्री (in श्रीमन्त) in the fourth line indicates auspiciousness (the composition is thus मङ्गलान्त)

Appendix A

DEFINITIONS OF SOME DRAMATIC TERMS

[These definitions are found in works like the Natyaśāstra, Agnipurana Dasarupaka Sahityadarpana Rasarnavasudhakara, Samgitaratnakara etc The Natyasastra is the oldest work to which the other works are more or less indebted The definitions given below are taken from the Sahityadarpana (14th century A D) Pariccheda VI, unless otherwise specified]

अपवारितम् — (अपवार्य)
तद्भवेदपवारितम् ।
रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥

आकाशभाषितम् — (आकाशे)
किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।
श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम् ॥
दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥
(भरत)

[आकाशे also refers to the utterance of superhuman beings having no tangible form and hence incapable of being introduced on the stage].

आत्मगतम् or स्वगतम् — अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् ।

आमुखम् — or **प्रस्तावना** —
नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥

[Five Divisions of Prastavana]
उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदाः ॥

[१ उद्घात्यकः]
पदानि त्वगतार्थानि तदर्थगतये नराः ।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

[२ कथोद्घातः]
सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत्पात्रप्रवेशश्चेत्कथोद्घातः स उच्यते ॥

[३ प्रयोगातिशयः]
यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥

[The Prastavana of the Mrcchakatika is of the Prayogatiśaya type]

[४ प्रवर्तकम्] कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत् ।
तदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥

[५ अवलगितम्] यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥

[The Agnipurana and Dasarupaka read प्रवृत्तकम् instead of प्रवर्तकम्. The Rasārnavasudhākara gives Prastavana and Sthāpanā as the two varieties of Amukha]

प्रस्तावना स्थापनेति द्वेधा स्यादिदमामुखम् ॥
विदूषकनटीपारिपार्श्विकैः सह संलपन् ।
श्लोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रकृत् ॥
योजयेद् यत्र नाट्यज्ञैरेषा **प्रस्तावना** स्मृता ॥
सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरैः ॥
सूत्रधारो यत्र नटीविदूषकनटादिभिः ॥
संलपन् वस्तुन चार्थमाक्षिपेत् **स्थापना** हि सा ॥]

जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते **जनान्तिकम्** ॥

[जनान्तिकम् is the same as अपवारितम् for all practical purposes The difference lies in the manner in which the statement in question is made]

नान्दी— **नान्दी** कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥
देवानां नमस्कारो गुरूणामपि च स्तुतिः ।
गोब्राह्मणनृपादीनामाशीर्वादादि गीयते ॥

(Natyasastra)

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥

नेपथ्यम्— कुशीलवकुटुम्बस्य स्थली **नेपथ्यम्**उच्यते ।

प्रकाशम्— सर्वश्राव्यं प्रकाशं स्यात् ।

प्रवेशक— वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
and संक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शितः ॥
विष्कम्भक—मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ।
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

प्रस्तावना—See Amukha

पूर्वरङ्ग—यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति **पूर्वरङ्गः** स उच्यते ॥

विदूषक— शृङ्गारेऽस्य (नायकस्य) सहाया विटचेटविदूषकाद्याः स्युः ।
विट— भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः ॥
चेट— कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः ।
हास्यकरः कलहरति**र्विदूषकः** स्यात्स्वकर्मज्ञः ॥

शकार— मदमूर्खताभिमानी दुष्कुलतैश्वर्यसंपन्नः ।
सोऽयमनूढाभ्राता राज्ञः श्यालः शकार इत्युक्तः ॥

स्वगतम्— See Ātmagatam

सूत्रधार—[नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधनप्रौढः **सूत्रधार** इहोदितः ॥
नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् ।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरितः ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिं समासाद्य **सूत्रधारः** स उच्यते ॥]

Appendix B

मृच्छकटिकस्थसुभाषितानां संग्रह ।

[*Only short pithy sayings are mostly included in this list* Whole verses, such as those describing Carudatta's views on दारिद्र्य, or Sarvilaka's tirade against women or Vasantasena's address to Indra or Vidyut, are not referred to here]

(1) अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च । III 18 17

(1A) अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति । IV. 12

(2) अपेयेषु तडागेषु बहुतरमुदकं भवति । II 14 50

(3) अम्भोजिनी लोचनमुद्रणं किं भानावनस्तंगमिते करोति । X 58

(4) अल्पक्लेशं मरणं दारिद्र्यमनन्तकं दुःखम् । I 11

(5) अहो निर्वेदस्य लोकव्यवहारस्य । IX. 24 10

(6) आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते । I 50
हृदये गृह्यते नारी ।

(7) ईदृशो दासभावो यत्सत्यं न कमपि प्रत्याययति । X 30. 36

(8) एष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः । X 60

(9) कामो वामः । V 9 7

(10) किं हीनकुसुमं सहकारपादपं मधुकर्यः पुनः सेवन्ते ।
अत एव ता मधुकर्य उच्यन्ते । II 0 65 66

(11) गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते । X 36. 2

(12) गुणः खल्वनुरागस्य कारणं न बलात्कारः । I 32 2

(13) छिद्रेष्वनर्था बहुलीभवन्ति । IX 26

(14) दरिद्रपुरुषसंक्रान्तमना खलु गणिका लोकेऽवचनीया भवति ।
II. 0 62 63

(15) दुर्लभा गुणा विभवाश्च । II 14 50

(16) दुष्करं विषमौषधीकर्तुम् । VIII 17. 19

(17) द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् । II 6 66

(18) न कालमपेक्षते स्नेहः । VII 4 16

(19) न चन्द्रादातपो भवति । IV 19 5

(20) न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुरं वहन्ति ।
यवाः प्रकीर्णा न भवन्ति शालयो न वेशजाताः शुचयस्तथाङ्गनाः ॥
IV 17

(21) न पुष्पमोषमर्हत्युद्यानलता। I 30 14

(22) न युक्तं परकलत्रदर्शनम्। I 54. 1

(22A) निर्धनता प्रकाममपरं षष्ठं महापातकम्। I 37

(23) परोऽपि बन्धुः समसुस्थितस्य मित्रं न कश्चिद्विषमस्थितस्य। X 16

(24) पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेहेषु। I 56 20

(25) बहुदोषा हि शर्वरी। I 58

(26) भाग्यक्रमेण हि धनानि भवन्ति यान्ति। I 13

(27) मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम।
चारित्रेण विहीन आढ्योऽपि च दुर्गतो भवति॥ I 43

(28) मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य॥ I 8

(29) मूले छिन्ने कुतः पादपस्य पालनम्। IX. 41 2

(29 A) रत्नं रत्नेन सङ्गच्छते। I. 32 9

(30) विविक्तविश्रम्भरसो हि कामः। VIII 30

(31) वीणा हि नाम असमुद्रोत्थितं रत्नम्। III. 2 11

(32) शङ्कनीया हि लोकेऽस्मिन् निष्प्रतापा दरिद्रता। III 24

(33) शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम्। I 8

(34) सत्कारधनः खलु सज्जनः। II 15

(35) सर्वमार्जवं शोभते। X 49 1

(36) साहसे श्रीः प्रतिवसति। IV 5 7

(37) सुखं हि दुःखान्यनुभूय शोभते। I 10

(38) स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः।
पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते॥ IV 19

(39) स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः। VIII 9

(40) स्वके गेहे कुक्कुरोऽपि न खण्डो भवति। I 42 20

(41) स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः। IV. 2

Appendix C

A NOTE ON METRE

A Sanskrit stanza or padya is a combination of four padas or quarters which are regulated by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा).

If the number and position of syllables in each quarter are fixed, the padya is called वृत्त. It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar and विषमवृत्त if all the quarters are dissimilar. If the number of syllabic instants in each quarter is fixed the padya is called जाति.

A syllable or अक्षर is as much of a word as can be pronounced at once i.e. a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long. अ, इ, उ, ऋ and ऌ are short vowels; आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ are long ones. If a short vowel is followed by an anusvara or visarga or a conjunct consonant it becomes long in prosody. So also the last syllable of a pada is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत्। वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा॥)

In stanzas of the जाति class one मात्रा is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables a quarter is divided into गणs (feet) of three syllables each and in case the number of syllables in the quarter is not exactly divisible by three each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs (आदिमध्यावसानेषु यरता यान्ति लाघवम्। भजसा गौरवं यान्ति मनौ तु गुरुलाघवम्॥ Also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः। जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥) Expressed in symbols (the symbol ⏑ denoting a short syllable and — a long syllable) the different गणs may be represented as follows:—

य ⏑ — — भ — ⏑ ⏑ म — — —
र — ⏑ — ज ⏑ — ⏑ न ⏑ ⏑ ⏑
त — — ⏑ स ⏑ ⏑ — ल ⏑ ग —

यति is the pause which we have to make in reading a line.

The Mrcchakatika has about 248 Sanskrit verses and 21 different metres are used. There are about a hundred stanzas in Prakrit in आर्या and other metres (these are not dealt with here).

शार्दूलविक्रीडितम्—19 syllables in a quarter. यति at the 12th. सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्, गणs म, स, ज, स, त त, ग. Thirty-two verses in this metre (I) 14 32, 36, 37, (II) 12; (III) 5, 11, 12, 16, 20, 23, (IV) 6, (V) 5, 6, 14, 18, 20, 23, 24, 27, 35, 46; (VII) 2, 7 (VIII) 5, 11, 38, (IX) 3, 4, 5, 14; (X) 60.

शिखरिणी—17 syllables in a quarter यति at the 6th रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी गणs य, म, न, स, भ, ल, ग Five verses in this metre (I) 1, (V) 12, 22, 25 (VI) 4

सुमधुरा—19 syllables in a quarter म्रौ म्रौ मा नो गुरुश्चेद् हयऋतुरसैस्त्वा सुमधुरा यति at the 7th and the 13th गणs म र, भ न, म, न, ग, Only one verse in this metre (IX) 21

स्रग्धरा—21 syllables in a quarter यति at the 7th and the 14th म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्। गणs म, र, भ, न, य, य, य. Only five verses in this metre (I) 1 4, 48, (X) 59, 61.

हरिणी—17 syllables in a quarter यति at the 6th and the 10th. नसमरसलगाः षड्वेदैर्हयैर्हरिणी मता, गणs न, स, म, र, स, ल, ग Two verses in this metre (IV) 3, (IX) 13

All the above metres are समवृत्त Of the अर्धसमवृत्त the following are used in the play

पुष्पिताग्रा—It is a variety of औपच्छन्दसिकम् अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा, गणs न, न, र, य (odd quarter), न, ज, ज, र, ग (even quarter) Fourteen verses in this metre (I) 24, 56; (II) 7, (III) 10, 21, 22, (IV) 4, 27, 28; (VIII) 4, 8, 15, 32; (X) 13

औपच्छन्दसिकम् (also called मालभारिणी)—विषमे ससजा गुरु समे चेत्सभरा येन तु मालभारिणीयम्। गणs स, स, ज, ग, ग (odd quarter), स, भ, र, य (even quarter). Only two verses in this metre (I) 3, 5

The above अर्धसमवृत्त metres are also treated in the Mātrā scheme, औपच्छन्दसिकम् as पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम्।

Of the जाति class आर्या and गीति are used in our play

आर्या—The general definition is —यस्या प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥

गीति—Just like Ārya (the last Pada containing eighteen Mātrās instead of fifteen)

मृच्छकटिकस्थश्लोकानां वर्णानुक्रमसूचीपत्रम् ।

Appendix E

(A list of a few difficult or out of the way words which are explained in the notes)

अङ्गभुज—II 1
अङ्गारक—IX 33
अट्टहास—X 30
अतिथि—I 12
अधिकरण—VIII 43, IX 0 8
अनङ्ग—I 21
अपाक्षेप—II 0 79
अग्निमित्र—IX 41 1
अभिसारिका—V 11 99
अभुजिष्या—IV 4 11
अश्वमेध—I 4
अहल्या—V 30
आखण्डल—V 33
आर्य—I 2 2
आलब्धुम्—X 21
इन्द्रमह—V 11 39
उदयन—IV 26
एकमहारिक—VIII 4
कङ्कण—II 12 9
कनकशक्ति—III 12 3
कपर्दकडाकिनी—IV 29 11
कर्णाकलह—VI 20 22
कल्पवृक्ष—I 48
कल्यवर्त—I 12 3
कालपद्मशीर्षमस्तक—I. 50 ɔ
कावली—III 3 7
कापेलीमान—I 32 10
कार्पटिक—IX 18, VIII. 30 15
कायस्थ—V. 7. 10
कार्षापण—VIII. 40
किंशुक—VIII 33 6
कुम्भदासी—IV 28 42
कुशीलव—I 7 2
कूपयन्त्रघटिकान्याय—X 60
केशहस्त—I. 8 68
खञ्जायेते—I 8 2
खलीकृत—II 11 4
गन्धगज—II 17 9
गर्दभी—II 1
गुल्म—VI 0 159
गोपालदारक—I 12 ɔ, II 13 ɔ9
चतुरङ्ग—VI 23 15
चक्रवाक V 5
चाणक्य—I 39
चतुर्थिक—IV 29 17
चार्वाक—VIII 4
चैत्य—X 12
जतातु—X 41
डुडुम— III 20,
तुलय—I 8 107, IV 2, III 24
त्रिशङ्कु—VIII 34
त्रिदशपति—V 25
त्रिविष्टप—IV 30 12
दास्याःपुत्र—I 8 69
द्वैवचन—III 14 2
द्रोण—X 39, 26
द्रौणि—III 11
द्रुमवि—IX 5